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THE NEBRASKA ENGLISH CURRICULUM FOR GRADE THREE CONTINUES TO CENTER ON THE READING OF LITERATURE, WITH RELATED LANGUAGE AND COMPOSITION ACTIVITIES. TO STRENGTHEN CHILDREN'S AWARENESS OF THE ORAL AND REPETITIVE PATTERNS IN FOLK LITERATURE AND OF THE LITERARY PURPOSES OF THESE DEVICES, SEVERAL GRIMM FAIRY TALES ARE READ AND THEN COMPARED WITH MODERN STORIES--"MADELINE" AND "THE FIVE CHINESE BROTHERS," FOR EXAMPLE--WHICH CONTAIN A SERIES OF PARALLEL ELEMENTS. SEVERAL ANIMAL STORIES ARE ANALYZED FOR SUCH STYLISTIC FEATURES AS REPETITION, ALLITERATION, AND ONOMATOPOEIA. "THE BLIND COLT" IS READ FOR ITS REALISTIC TREATMENT OF ANIMALS AND ITS USE OF WORDS THAT APPEAL TO THE SENSES. "WINNIE THE POOH" AND "MR. POPPER'S PENGUINS" ILLUSTRATE CONFLICT AND COMIC ADVENTURE IN STORIES. THREE GREEK MYTHS AND THE TALKING BEAST FABLES OF CHAUCER AND THE BROTHERS GRIMM HELP CHILDREN TO UNDERSTAND THE MYTH AND THE FABLE AS CONSCIOUS LITERARY CLASSIFICATIONS AND AS PART OF OUR CULTURAL HERITAGE. "THE RED BALLOON" EXEMPLIFIES THE UNIVERSALITY OF HUMAN EMOTION, WHEREAS "THE COURAGE OF SARAH NOBLE" AND THE BIOGRAPHY, "COLUMBUS AND HIS BROTHERS," ACQUAINT CHILDREN WITH HISTORICAL THEMES. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA PRESS, 215 NEBRASKA HALL, LINCOLN, NEBRASKA 68508. (SEE ALSO TE 000 048, TE 000 054, AND TE 000 055.) (JB)

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A CURRICULUM FOR ENGLISH

Grade 3

Units 23-33

TE000 050

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Grade 3

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UNIVERSITY OF NEBRASKA PRESS · LINCOLN

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PREFACE

The version of A Curriculum for English published here is an extension of the suggestions made in the Woods Curriculum Workshop of 1961; it is the result of a peculiarly close collaboration between Nebraska classroom teachers and scholars from Nebraska and the country at large--a collaboration particularly intense between 1961 and 1964. The curriculum covers the years of kindergarten through high school in detail and makes suggestions for the first year of college. It is not a panacea for present problems in the teaching of English; it is more like a half formed slave struggling to free itself from the stone. In some cases, the materials represent the state of the art in 1961; in some cases, that of 1967; many of the materials are as incomplete, as imperfect or simplistic as the group which created them. They are offered to remind their audience that scholars can concern themselves with schools and that teachers can fulfill the demands of scholarship; they are also offered for whatever use they may have in the classroom. Since hundreds of people collaborated in the creation of these materials, no names are attached to them. They should remain anonymous and peregrine.

The Nebraska Curriculum
Development Center

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INTRODUCTION TO THE ELEMENTARY SCHOOL PROGRAM

The Nebraska elementary program is divided into units; the units center in the study of literature, often literature read aloud, and include work in language and composition integral to such study. It may be in order to describe the premises of the program.

I. Premises of the Program

For at least twenty centuries, the best literature produced in the western world was presented orally to audiences of many ages and social levels. And if it is true that great audiences produce great artists, then the audiences of such literature must have penetrated its meaning and been sensitive to its literary merit; there must have been some route of interchange of inspiration continually open between writers and audiences. From this it does not follow that children who as yet do not read should be insensible to the attractions of fine literature when it is appropriate to their level of intellect, imagination and rhythmic sense. Before a child is able to read, before he is able to cope with the only partially systematic English graphemic system, he has the need to come in contact with literature: if he cannot read, he can surely be read to--and this is a basic notion of the early units in this curriculum.

We should surprise few teachers in saying that children can tell stories, oral tales, cycles of tales; they can create their own literary culture so to speak, and they perhaps can do this best at the prompting and inspiration of excellent literary works. Storytelling, modeled and unmodeled, is thus a foundation activity suggested in this curriculum. The child's basically oral approach to literature will change as he masters reading skills, but he must know and feel that these reading skills are worth learning.

The elementary school program for language, literature and composition should not be confused with a reading program. It is neither such a program nor a substitute for such a program. The development of methods for the teaching of reading is the proper concern of the reading expert and not of this study. Further linguistic research may lead to improvements in methods for the teaching of reading; and, when sufficient research data indicates that these improvements have been made, they should be synthesized in this curriculum. Our concern is with showing such literature as will make reading worth the effort, composition an exercise in the imitation of excellence, and language study more than a bore.

The language, literature and composition program for the elementary school is designed to teach students (1) to comprehend the more frequent oral and written conventions of literature composed for young children--formal or generic conventions or simple rhetorical conventions; (2) to control these linguistic and literary conventions in their own writing; and (3) to comprehend consciously the more frequent grammatical conventions which they can handle in their speaking and writing.

One who plans an elementary curriculum must first identify the basic generalizations of the discipline, second, represent these generalizations so that they can be taught to children, and third, build a spiral curriculum which covers those basic concepts in ever greater depth, thus developing a progressively more sophisticated understanding of them. Once introduced in a relatively simple fashion, a concept will be treated somewhat more intensively each time it appears. All in all, the units of the curriculum intend to expose the student repeatedly to facts and ideas that he may use in order to proceed inductively to general conclusions about the conventions of good literature.

The child's sense of logic develops from an intuitive, anthropomorphic apprehension to the more analytical apprehension of the junior high school student. The curriculum's sequence of literary works and of suggested analogous compositions endeavors to display the same progress from the "mythic" and anthropomorphic to the realistic and the analytic, although this does not imply that the program at its upper levels ignores "fabulous" literature and comparable compositional forms. (The basic attitudes toward the psychology of children's literature, its relation to cognition, and the place of its emergence in psychology upon which this curriculum is based are set forth in the following books: Philippe Aries, *L"Enfant et la vie familiale sous l'ancien regime*; Jan Van Den Berg, "Adults and Children," in *The Changing Nature of Man*: Northrup Frye, *Design for Learning* [a modification of the generic theory used in this program].)

II. The Units

The materials for the curriculum program in the elementary school consisit of seventy specific units for the various grade levels plus two packets of ancillary materials: *Poetry for the Elementary Grades* and *Language Explorations for the Elementary Grades*. The units suggested for the elementary level endeavor to arrange literary works in an articulated sequence designed to develop the concepts essential to the literature program in the spiral fashion mentioned.

above. Sixty-nine of the units are divided into nine groups or "pseudo-genres":[1]

folk tales
fanciful stories
animal stories
adventure stories
myth
fable
other lands and people
historical fiction
biography

Some of the selections in the curriculum could obviously be placed in more than one group, but such a classification serves the purposes of the curriculum in that it allows for stress on certain elements of stories, which in turn allows the sequential development of the principles of the program. The stories have not for the most part been selected because they "fit" into one of the nine categories; rather, the committees have first selected literary works of substantial merit and then fitted categories to serve the purposes of the program most conveniently.

During a 1963 summer workshop supported by the Woods Foundation, the entire elementary program was revised and new units were developed, following a consistent format adopted during the process of revision. Some explanation of each section of the revised units may be helpful.

(1) Core Text

From the versions of stories or the editions of books recommended as core selections for each unit, the committees of teachers who worked on the Nebraska project have selected those versions or editions which they feel have the most usefulness to the program or the highest degree of literary integrity. It is not absolutely essential that the teacher always use the version or edition recommended, but she should make sure that any version used will be entirely suitable to the objectives of the unit. Core selections which are short and difficult to obtain are occasionally reprinted in the packets.

(2) Alternate Selections

Most packets list suitable substitutes for the core selections, should the teacher not be able to obtain or for any reason not wish to use the core selection. These alternates may be treated in much the same fashion as that suggested for the core selection: they will afford the teacher variety in materials as she teaches the program over a period of years. The alternate selections may also remind the teacher that she is strongly urged to develop her own units when she discovers other materials suitable to the program.

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[1] The other unit of the seventy is recommended for the sixth grade level and discusses the poetry of Robert Frost.

(3) General Introduction

This section of each unit outlines the major objectives of the unit, discusses the "genre" of the works presented, and outlines the relationship between the unit in question and other units in the curriculum.

The articulation of the units in the program is extremely important: it gives the teacher of one grade some idea of what her students have done previously and what they will be expected to do later. It may save her from resorting to drills that will "teach her students to handle the language properly," in a vain attempt to cover every area of English in one grade.

The units which are suggested in the literature and composition program are not necessarily to be used at a particular grade level. They are sliding units: that is, the grade levels are suggested only. In dealing with the better students, the teacher may wish to cover both the first and second grade packets by the end of the child's first year in school. Again, in dealing with the slower students, the teacher may not cover more than the first half of the first grade units. The interests and abilities of the class will dictate the most suitable rate of presentation as well as the order of the units within a grade level packet. Sometimes it is mentioned that one unit should be taught before or after some other unit in the same grade level, but for the most part the order during any one year is left entirely to the teacher.

It is important, however, that the program follow the general sequence established within each classification. Within each "vertical" series of units (all the units on "folk tales," on "fanciful stories," on myth, fable, etc.) there is a definite progression from the first grade through the sixth grade units in the complexity of concepts presented. The charts on pages following show how these vertical sequences work, and how the progression from grade to grade is accomplished.

For instance, the "fable" units in the first two grades introduce the child to the common devices and patterns of the simplest fables. The literary purposes of those devices and patterns are exhibited by stories in the third grade unit. The fourth grade "fable" unit and the fifth grade unit on the fables of ancient India offer a more intensive, more analytical study of the classical fable form; the series culminates in the sixth grade study of Kenneth Grahame's The Wind in the Willows: the "epic" fable in a humorous, satiric, allegorical representation of the steady and the gross in modern society.

ELEMENTARY SCHOOL UNITS

Grade	FOLK	FANCIFUL	ANIMAL	ADVENTURE
1	Little Red Hen Three Billy Goats Gruff The Gingerbread Boy	Little Black Sambo Peter Rabbit Where the Wild Things Are	Millions of Cats The Elephant's Child How the Rhinoceros Got His Skin Ferdinand	Little Tim and the Brave Sea Captain The Little Island
2	Little Red Riding Hood Story of the Three Pigs Story of the Three Bears	And to Think That I Saw It on Mulberry Street	Blaze and the Forest Fire How Whale Got His Throat The Beginning of the Armadillos The Cat That Walked by Himself	The 500 Hats of Bartholomew Cubbins The Bears on Hemlock Mountain
3	Sleeping Beauty Cinderella or the Little Glass Slipper Mother Holle	The Five Chinese Brothers Madeline Madeline's Rescue	The Blind Colt How the Camel Got His Hump How the Leopard Got His Spots The Sing-Song of Old Man Kangaroo	Winnie-the-Pooh Mr. Popper's Penguins
4	Febold Feboldson	Charlotte's Web	Brighty of the Grand Canyon	Homer Price
5	Tall Tale America Rapunzel The Woodcutter's Child The Three Languages	The Snow Queen The Lion, the Witch, and the Wardrobe	King of the Wind	The Merry Adventures of Robin Hood Island of the Blue Dolphins
6	The Seven Voyages of Sinbad	Alice in Wonderland and Through the Looking Glass A Wrinkle in Time	Big Red	The Adventures of Tom Sawyer

ELEMENTARY SCHOOL UNITS - Continued

Grade	MYTH	FABLE	OTHER LANDS AND PEOPLE	HISTORICAL FICTION	BIOGRAPHY
1	The Story of the First Butterflies The Story of the First Woodpecker	The Dog and the Shadow The Town Mouse and The Country Mouse	A Pair of Red Clogs		They Were Strong and Good George Washington
2	The Golden Touch	The Hare and the Tortoise The Ant and the Grasshopper	Crow Boy	Caroline and Her Kettle Named Maud	Ride on the Wind
3	Daedalus and Icarus Clytie Narcissus	Chanticleer and the Fox The Musicians of Bremen	The Red Balloon	The Courage of Sarah Noble	Christopher Columbus and His Brothers
4	Hiawatha's Fasting Theseus and the Minotaur Arachne Phaeton and the Chariot of The Sun	Jacobs: The Fables of Aesop	A Brother for the Orphelines	Little House on the Prairie The Matchlock Gun	Willa Leif the Lucky
5	Ceres and Prosperine Atalanta's Race Jason The Labors of Hercules	Bidpai Fables Jataka Tales	The Door in the Wall	Children of the Covered Wagon This Dear Bought Land	Dr. George Washington Carver, Scientist
6	The Children of Odin The Hobbit	The Wind in the Willows	Hans Brinker Secret of the Andes	The Book of King Arthur and his Noble Knights	Cartier Sails the St. Lawrence

CORRELATIVE UNITS: "You Come Too" - Poetry of Robert Frost - Grade 6; Poetry for the Elementary Grades; Language Explorations for Elementary Grades.

Insofar as fables usually treat of animals acting with human characteristics, the fourth grade unit on fables is related to all the elementary units containing stories about animals. As the study of a form which characteristically uses the oblique perspectives of satire, symbolism, and allegory, the series on the fable points to many other units concerned with other levels of meaning and with simple symbolism (for example, the Grade 5 unit, The Door in the Wall). Besides coordinating with other elementary units in an informal investigation of literary forms, expressions, and meanings, this fourth grade "fable" unit helps to form an important foundation for more analytical secondary units: units which take up the satiric use of the fable (ninth and twelfth grade units on satire); units which take up more sophisticated Greek literature (seventh grade unit on the classical myth, ninth grade unit on the epic, and tenth grade unit on tragedy); and units which take up techniques for attacking secondary levels of meaning (Grade 7 units, The Making of Stories and The Meaning of Stories).

Insofar as the fourth grade unit studies stories which express Greek moral idealism, it relates to the entire curriculum's consideration of literature as a vehicle for expressing the corruption of the nature of the good life and for expressing imaginatively the essential moral and ethical precepts and assumptions of our culture.

Again, the sequence of units on the folk tale, beginning with the first grade, presents familiar folk tales selected from a great variety of cultures and recorded in a great variety of modes; these works share characteristics stemming from their common origin in the body of oral folk traditions. The first grade unit concentrates on the oral and repetitive features of the folk tale; the second grade unit exhibits common plot patterns in a series of stories; and the third grade unit introduces the student to the magical world of fairy-land and reviews the common structural motifs of folk literature; the fourth grade unit and one fifth grade unit examine the tall tale, the most typical form of American folk literature. The other fifth grade unit on folk tales builds upon the knowledge of all those units to begin an investigation of the symbolic and allegorical meanings that the devices common to all folk literature tend to express. The stories become more rewarding as they become more complex.

(4) Background information for the teacher

This section discusses stylistic characteristics of the works, their structure, motif, theme, and the author and his style. Not every topic is included in every unit--for instance, a discussion of the author is not always pertinent or possible.

Note: The material included in this section of each unit, as well as that in the General Introduction, is for the teacher: it is not intended to be communicated directly to students at the elementary level. These materials are provided on the assumption that a teacher will teach more effectively if she understands something of the literary nature of stories and of their place in the curriculum. The teacher should know all that she can about the meaning and literary method of the work so that, whenever and wherever she can, she may bring to the students those insights that she has and, more importantly, so that she can encourage her students when they show evidence of gaining insights themselves.

> *But* the teacher should not deliver lectures and ready-made literary analyses to elementary school children. She should not deliver the background material in the units to students but lead them when and as they can to perceive what a work is about. She should not ask children to recognize and apply the technical critical terminology of the interpretive analyses given in these sections of the units: the primary purpose of the curriculum is to create understanding, not conventional bourgeois citizens or polite little boys, however desirable the creation of these may be.

Presumably the children will enjoy the stories; they will gain some initial bits of evidence for an eventual inductive recognition of the nature of some kinds of literature; and the patterns of the stories will furnish them with some preliminary tools for their own attempts to organize their own experiences into forms that others can understand and enjoy.[1]

(5) Suggested procedures

In planning with the literature units, the teacher must remember that the most important single facet of the program is the child's experience with the literature itself. Even as the poet endeavors to establish his relationship to his audience, so the teacher should seek to establish rapport with her audience before she begins to read to the children. The teacher who reads should be familiar with her story whether she reads it or tells it. She should know the rhythms of the sentences, the rhythm of the plot. She should have practiced the story so that she can read it through with a sense of the music of its language and meaning. If the book is illustrated, she should know when to show pictures and when not to show pictures. If the child reads a story of a creative composition to the class, he should have an opportunity to prepare himself for the reading. He, too, should have an opportunity to establish his rapport with the class. The reading of good literature to children or the reading of good literature by children should not be regarded as a reward for good behavior or something to do if the class has time; it should constitute a basic part of the school curriculum.

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[1] The editors should like here to acknowledge their indebtedness during the preparation of these introductory essays to two of the most prominent books on children's literature, May Hill Arbuthnot's *Children and Books* and Huck and Young's *Children's Literature in the Elementary School*. Every elementary teacher should have these two standard works on her personal bookshelf. She also might see "Analyzing Literature in the Elementary Institute," an article by Paul A. Olson and Ned S. Hedges in *Source Book on English Institutes for Elementary Teachers* (published by MLA-NCTE, 1965) for notes on techniques and sample analyses.

The fact that the suggested procedures are divided into various sections--literature, composition, language exploration, extended activities--should not lure the teacher into believing that these activities are separate and unconnected. These divisions are made purely for the sake of convenience and uniformity in the organization of the units. The composition and language activities must grow directly out of the child's experience with the literature; the teacher should seize upon opportunities to unify activities and literature presentation. It is a basic premise of this curriculum that probably the best basis for building a child's competence in composition and his understanding of the nature and possibilities of his native language is an exposure to literature of superior quality over a relatively long period of time. The composition section rarely makes a distinction between oral and written composition exercises; this decision is left to the teacher on the basis of the abilities, interest, and readiness of her students.

(6) Poetry

Two "core" poetry texts are recommended for the elementary program: May Hill Arbuthnot's Time for Poetry and The Golden Treasury of Poetry, edited by Louis Untermeyer. In each of the units, related poems are suggested for study in connection with the units. If the poem recommended appears in one of these two "core" books, its title and author are listed. Poems for Grades K-6, along with suggestions for the teaching of poetry in the elementary school, are combined in the ancillary packet Poetry for the Elementary Grades.

(7) Bibliography

The study of the core book should not end the unit. If the student has properly mastered the concepts which the core book is intended to communicate, he should be ready to go on to read further works. The works suggested in the bibliography of the literature units vary in difficulty and in appeal to children, but each is related to the central matter studied in the unit. It is better for the teacher to overestimate the reading ability of the child than to underestimate it when she selects individualized readings which cluster about the core readings. The units presume that the teacher has made a careful effort to take an inventory of the child's literary interests to discover what books he reads, what books are read to him at home, what kinds of television programs he sees--in short, the kinds of entertainment which nourish him. A teacher who knows such things and knows them well may be better able to supply appropriate works for individual student reading.

III. Literature

A. The Child's World and Children's Literature:

It may be useful for us to set forth our conceptions of the history and purpose of children's literature.

Children's literature as a species of literature addressed exclusively to an audience of children would seem to have appeared fairly recently, emerging as a significant species only in the eighteenth century. Recent historians of childhood relate both the appearance and the distinguishing features of children's literature to changes which have occurred in the social pattern of western life--to changes in the idea of ideal childhood and ideal family pattern as these relate to general community patterns. As adult life became more complex in its technology and more remote from the life of the child, a separate species of literature appeared, setting forth the myths of childhood as opposed to the myths of adulthood. Whereas sixteenth century books for children are generally didactic books about the adult roles of a craftsman or a gentleman, or religious books which speak rather frankly of sex, death, and the meaning of life, the eighteenth century begins to produce a distinctive children's literature. The evidence available to us suggests that children in earlier times who read fiction at all read easy adult works--romances and fables--which were not censored to protect the "delicacy" of the child. The change from uncensored adult literature for children to a literature written *specifically* for a child audience appears rather obviously in *The Perrault Mother Goose* (1724). While the Perrault book contains such one time folktales as "Little Red Riding-Hood," "Tom Thumb," and "Blue Beard," the language of the tales is adapted to make them appropriate to a children's audience; they already display the special aesthetic features which mark children's literature--the aesthetic distance, the broad strokes and colors, the use of incremental repetition, the symmetrical episodic plot, and so forth. The sexual detail remains rather more frank than contemporary taste would dictate for children's books and the moral symbolism rather more obviously pointed by a *moral*.

Today's child reads a literature radically different from adult literature partly because he lives in a world radically separated from the adult world. At the pre-school or early school level he tends, as Piaget has shown, to see "nature" immediately before him and to relate its events to anthropomorphic personal or semipersonal forces rather than to an impersonal causal continuum. Technological specialization has destroyed the world of open shops through which the medieval-Renaissance child wandered, of benches where he took his place beside his father to learn his trade, and has replaced it with a professional-industrial world where adult roles are neither public nor obvious. New urban industrial social patterns generally protect the American child from basic adult experiences of sexuality, war, and death. Concomitantly, the child's literature portrays generally a nonnaturalistic, nonscientific physical world which may have more in common with that of the Greek myth-maker than with that of the contemporary adult. It deals with those roles in human society which are publicly and easily understood--often those symbolized by special apparel--the roles of peasant and king, of fireman, trainman, carpenter, and shipman. Death and sex are either not presented at all or presented in a flattened form: the wolf "eats up" Little Red Riding-Hood at no pain to her, the Prince's romance with Rapunzel is a rescue and a ride. Modern versions of "Red Riding-Hood" soften the ending even further, allowing the woodsman to find her cowering in the kitchen instead of in the wolf's belly. As adult social relations in the public world become more complex, the central social group in most literature that is attractive to children (aside from fable and myth) comes to be the family. Beyond the family group in modern children's literature, the world is distorted, comic, or even mysterious, dark, fearful, and wildly grotesque. (Conrad may have exaggerated slightly, but only slightly, when in writing about Galsworthy's Forsyte Saga, he said that all fairy and folk literature is essentially about the home.) To the degree that children do not understand the deeper, more complex motives and considerations which govern adult behavior, their literature presents flat characters. In its treatment of nature, of social roles and social life, of inner drives and inner psychological life, children's literature is set at some distance from adult ways of conceiving--not necessarily at equal distance from children's ways. Perhaps anachronistically the literature which most appeals to children is often called fanciful, surrealistic, mythic, improbable (anachronistically because probability is relative to the experience which measures it). In any case, teachers of children's literature could well consider how and why children's literature is different, how it sees things in a different slant of light from adult literature, particularly from so-called naturalistic or realistic adult literature which is more or less illusionistic or more or less an exploration of adult psychology.

B. The sense of form and plot:

If, in its treatment of nature, society, and the human personality, children's literature differs from modern adult literature, it also differs in aesthetic or style at the level of the organization of sentences and larger units. The characteristic aesthetic devices of the children's story (the episodic plot, the quick action with a sudden ending, the emphasis on rhythmic excitement, onomatopoeia, repetitive oral formulae, etc.) appear to appeal to senses of rhythm and form which are basic in the child and almost innate. So also do the common plot patterns.

The units of the curriculum repeatedly present variations of the four structural motifs of children's literature which are related to the sense of family and "other-than family": (1) a small person's journey from home to isolation away from home; (2) a small person's or a hero's journey from home to a confrontation with a monster; (3) a helpless figure's rescue from a harsh home and the miraculous creation of a secure home; and (4) a conflict between a wise beast and a foolish beast. The family unit and the home are described as ultimately good, even if, as in (3) above, it may not be so originally for a small hero. That terrors lurk outside the home in many stories--wolves, tigers, the "dread of the forest"--may reflect the mystery of the technologically-oriented outside world for the child.

Various forms of the four basic plot patterns, appearing in many works throughout the program, should give the students some of the "form consciousness" which Mr. James Squire has indicated to be basic to reading and to composition. Rather than over-emphasize similarities among stories, a teacher should help students to see how a single plot type can be the vehicle of many different meanings; in short, she should point out similarities in order that the children recognize the differences in meaning and content.

* * *

All children's books do not "mean" the same thing. Stories which deal with the child leaving home may all dramatize much the same familial values, but the evils which each child encounters are usually quite different, and suggest a different meaning within each story. Peter Rabbit, Bartholomew Cubbins, and Little Red Riding-Hood all come from good homes, but Peter Rabbit meets the monstrous Mr. McGregor because he is imprudent; Bartholomew meets the monstrous king and the monstrous executioner because the social system in which he lives is unjust and silly; and Little Red Riding-Hood is destroyed simply because she is too little to make the discriminations needed before one is to venture beyond the home. The monsters encountered by the children in Little House on the Prairie are monsters which actually confronted the pioneers: natural disaster, snow, drought, Indians; the monsters which Pecos Bill encounters are similar frontier monsters, but presented in a different fictional mode, in an exaggerated heroic form. In the case of stories which begin in a harsh home, the fairy godmother who comes to rescue Cinderella is only a substitute parent; the guardian angel who comes to rescue the child in the "Woodcutter's Child" is more than this, for she is a kind of picture of conscience, of those things which remind us of our innocence and of our guilt.[1]

To accede to the above analysis of children's fiction may not be to teach it differently, except as a study of children's fiction from this perspective may bring a teacher to try more seriously to visualize what a specific child may see in a specific piece of fiction. The children's literature program of the Nebraska Curriculum Development Center, however, is organized not to pass over the peculiar features of children's literature but to place them in a heightened light so that, for instance, a single unit will contain nothing but stories in which nature takes on a mythic life and force or in which a child or miniscule figure journeys away from home to encounter a monster. The children are never asked to interpret a story directly; they certainly are not invited to become symbol mongers; the interpretation which they do, they do by picturing stages in the action of a story, dramatizing it. After they have a fairly good sense of the resources of a narrative mode, they write, in the mode of the story, a work of their own. What this method may do is to give children a scaffolding for the writing of rather longer compositions than would conventionally appear in their writing. It may also give them an opportunity to exploit, for their own purposes, the conceptual "gestalts," the rhythmic and aesthetic devices, of a body of art which answers to their peculiar understandings.

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[1] Hence a teacher may properly be concerned with what may be spoken of as a "moral" or "philosophic" comment of a work for children--if one understands these words in a sense which is not too heavy handed. For instance, in works for children the good person is usually beautiful and the wicked person, ugly: a technique which does not suggest that goodness makes one beautiful or that wickedness makes one ugly but which uses beauty as a symbol for goodness and ugliness for wickedness. The actions of ugly and beautiful people frequently establish the moral polarity of the work. Thus, good people in children's works are often portrayed as capable, through their goodness, of transforming the society about them (for instance in Cinderella or Little Tim), and the good are usually pictured as transparent and honest: what lies on the surface is one with what is within; on the other hand, evil and ugly people are full of mere complexity--as conniving, rationalistic, designing, subtle, and utterly closed sensibilities. (Footnote continued on next page.)

IV. Composition[1]

The program in composition tries to give the elementary student:

(1) a sense of the expressive possibilities of the sound of language;
(2) a capacity to manipulate syntactic patterns and to choose the "most desirable" syntactic pattern;
(3) a capacity to manipulate simple rhetorical devices (metaphor, simile, etc.) and a simple understanding of how consideration of the relation between speaker and audience affects one's handling of oral and written language; and
(4) a capacity to write in fictional modes analogous to those studied in literature readings and to add more analytic modes of writing to these very gradually.

In its portrayal of a moral universe children's literature does not always suggest the tragic sense that virtue and reward are not one, that both sorrow and lifegiving rain fall on the just and the unjust alike. The rewards of virtue in children's literature are granted from above almost, and they are both spiritual and physical. Cinderella receives the reward of the prince and happiness; Little Tim, a secure return to his home and success in school. On the other hand, the designing, secretive, and complex are not destroyed from above but destroy themselves--or somehow shed their wickedness; and their cruelty and wickedness almost never originates in the child's group but in the adult group--with the stepmother, with the unknown man who persecutes the black stallion; with large monsters whose actions are inexplicable; with the military stoats and weasels who take over Toad Hall. Thus, there is a sense of a kind of "granting" in the rewarding of good and of "earning" in the rewarding of evil--the sense of a world fated to be perfect.

[1] The treatment of two important topics, Composition and Language, is here necessarily brief. The teacher should also see the manuals for elementary teachers which are written expressly on these subjects.

A significant part of the Nebraska Curriculum Program is its provision for a wide variety of creative composition based directly upon literary study; the purpose of having children do creative composition is to get them to represent their own thoughts, their own fictions, and their own values in their own language, both oral and written. It is to give them a sense of the music of language, a sense that they can master that music. It is to give them a sense that they know forms of literature and can communicate through those forms. Children can learn to control a wide variety of the grammatical and lexical resources of the language in their compositions and a wide variety of the symbolic and representational resources offered by the literary forms if they are offered a sequence of literary models and invited to do model writing based on the sequence. The models offered for student emulation may represent syntactic, rhetorical, or literary forms.

It should be possible to display stories so as to give children a sense of their patterns and so as to allow children to create stories of their own which express their conceptions of the nature and meaning of things. It should be possible to allow children to make up narrative cycles around such patterns. It may be possible to give them visual models which show, for instance, the secure home, the monster, the rescue from the monster, and to ask them to compose stories concerning the visual models which are offered to them. Children at this level are perhaps more ready to handle fictional modes of communication than they are to handle direct modes of communication. This does not mean that their writing is second-hand writing. It means that they have mastered the conventions of communication of a literature which is properly theirs.

Children should first see what the language can do at its best, and they should then be given an opportunity to try for the best that they can do; children should not be so constantly reminded of mistakes that they come to feel they do not know the language and cannot become native speakers in the fullest sense of the word. Instead they should be led to the difference between the oral and written language and realize that they must include certain signals in their written language which are not necessary in the spoken language. They should understand that the thought of any writing is important, important enough to require the signals which will make that thought accessible to others. If the red pencil is to be used at all, it is perhaps better used to mark passages in student writing which are especially good. When the teacher corrects what the student has done, she might well say to the student, "I like this very much. Do you think that you might------? You have a good idea here. How can we make it clear?" etc. As a substitute for the correction of compositions, the teacher might have students get together in small groups, read their compositions to each other, and make suggestions. Finally, the teacher who reads the child's composition to the class should never do so without the child's permission. If the child is asked to read the composition before the class, he should be allowed time to prepare for the reading, so that he can read with poise and fluency. At the earlier levels where a child cannot write down his own compositions, the teacher may wish to serve as a scribe, taking down the stories and observations which the children make. The language which the child uses should be altered as little as possible; it does not help a child to compose if the teacher in part makes up his composition.

To suggest that the punitive correction of a child's theme is not particularly efficacious is not to suggest that the teacher make no analysis. She should analyze carefully the usage levels which the child exhibits, the syntactic patterns which he uses, the logical processes which he appears to be developing, the narrative patterns which predominate in his stories. Such analysis should become, like the results of I. Q. tests and achievement tests, part of the teacher's background on a child. The analysis should permit the teacher to introduce the child to reading which will sharpen his sense of the possibilities of language in the areas where he is deficient or give him new insights into what he can do with narrative or expository prose. The analysis may give the teacher some understanding of the kinds of linguistic exercise which she should give to the children to give them a sense of the broad resources of the language.

V. Language

The materials for language study in the elementary school program consist of (1) a "language explorations" section in the part of each unit devoted to suggested procedures; (2) a separate resource packet, Language Explorations for Elementary Grades, containing a brief introduction to modern language study, a statement of the objectives of language study at each level, and a great number of linguistic games and activities useful in elementary school classrooms.

The whole of the language program for the elementary school is directed toward a few rather clear-cut goals. It is directed:

(1) toward displaying to children that English is primarily a word-order language, that the structure of English syntax is often of the utmost importance;
(2) toward giving children an understanding of the sound (phonology) of the language, its music;
(3) toward giving them an understanding of the language's historical dimensions (where our vocabulary came from, etc.) and of the evolution of its spelling system, understandings so important not only to spelling, but to reading; and

(4) toward giving them an understanding of the extent to which punctuation is a written representation of the suprasegmental features of spoken discourse.

The taxonomic study of language, like the analytic study of literature, depends on logical skills which are not sufficiently fully developed in the elementary school child to make the formal study of linguistics feasible at this level. Yet the study of phonology, morphology, and syntax, as well as of the history of the language and its dialects, does have some place in the elementary school; it can serve first as a preparation for a later formal junior high school study of linguistics and second as a device for freeing students and teachers from prescriptive attitudes toward language, attitudes which are likely to inhibit their flexibility in handling syntax and vocabulary. Since the child ordinarily enters school with a full intuitive grasp of the sound, morphology, and syntactic repertory of the language, he may appropriately be exposed to a language and literature program which will conform to and strengthen this grasp. Until the child has a good control of basic reading skills, the program must perforce be an oral one; even after the student controls the basic reading skills, however, a large part of the program may properly continue to be oral since such oral exposure to literature may quicken his ear to the "tunes" of language, sharpen his sense of syntax, and continue to widen his oral vocabulary.

VI. Conclusion

The elementary units do not make heavy demands on the overt analytical capacities of students: The stories exemplify important principles of literary form, and teach them without much suggestion that the student talk about the underlying formal principles. At the primary level, it may be both easier and more profitable for the student to perceive the principle by encountering the work than by talking about it. Intellectualizing which is prematurely forced upon students may degenerate into mere manipulation of jargon. Similarly, the generalizations describing the structure of our language, or the generalizations describing the structures of discourses can probably be embodied in explorations and activities appropriate to elementary children long before the children are able to discuss or write about them.

Although these ideas should not be discussed or written about in the elementary classroom, they can be taught to some level of the students' understanding, and taught in such a way that secondary school teachers can build on them. The elementary school teacher need not, indeed should not, lecture about the concept of the hero predominant in Ancient Greece; she should realize that an imaginative teaching of the story of the girl who goes out to meet the wolf may prepare students for a more perceptive reading of the story of the hero who goes out to meet the dragon. While the two stories do not "mean" the same thing or belong to the same genre, they do, in part, share something of the same form; thus a student who has been introduced sensibly, step by step, to elementary school stories in which a central character goes away alone from his home or his homeland to face its enemies will be better prepared to handle the communication of this particular narrative convention in more sophisticated Greek literature. Again, the child who has been allowed to create an oral-aural "literary culture" in his own primary classroom probably is likely better to understand how such cultures work when he studies the *Odyssey* or *Beowulf.*

One may say that the literature program moves from the world of children's literature in two directions: first, in the direction of heroic and mythical literature; and, second, in the direction of realistic literature. The less fully developed characters of children's literature are replaced by the subtle and carefully analyzed characters of the realistic novel. The fairy tale which ends, "and so they lived happily ever after" is replaced by the comedy; the adventure story, by the epic; the simple fable by such satiric fables as *Animal Farm* and *Gulliver's Travels*. *Huckleberry Finn* follows *Tom Sawyer*; *The Tale of Two Cities* follows *Children of the Covered Wagon*; the *Biography of Samuel Johnson* follows *Willa*.

In the area of linguistics, the linguistic explorations of the elementary school are replaced by the systematic study of the language proposed for the junior high school. In the area of composition, the creative compositions of the primary school are replaced by the more analytic compositions of the secondary school. The child who in the elementary school has explored the phonemic alphabet, syntactic manipulations, or compounding is likely better to comprehend these subjects when he encounters a formal study of them in the junior high school or high school. A child who has been asked consistently to make inferences and discover analogies is likely to comprehend better the nature of induction and the logical implications of analogies when he encounters these subjects, say, in the senior high school. The boy who has had to write for a particular audience, who has had to choose appropriate fictional or rhetorical forms for them, a diction, a "logic," a set of sentence patterns, and a rhetorical organization which is most likely to persuade that audience, may better understand the formal structure of the rhetorical discipline when he meets it in the senior high school.

As a student turns from the wide-eyed child to the gawky adolescent, the academic demands which are placed upon him are heavier and more complex. He is asked to be a man intellectually. He is likely to be a better man intellectually. He is likely to be a better man in this sense if he has known, as a child, the best literature which he can know at that level, if he knows a description of the language which is simple but accurate. Such is the belief, however naive, which underlies the structure of the elementary school program.

Unit 23: Folk Tale:

MOTHER HOLLE

CINDERELLA, OR THE LITTLE GLASS SLIPPER

THE SLEEPING BEAUTY IN THE WOOD

FOLK TALE:
MOTHER HOLLE
CINDERELLA, OR THE LITTLE GLASS SLIPPER
THE SLEEPING BEAUTY IN THE WOOD

CORE TEXTS:

"Mother Holle"
"Cinderella, or The Little Glass Slipper"
"The Sleeping Beauty in the Wood"
--from May Hill Arbuthnot, Time for Fairy Tales (Chicago: Scott, Foresman and Company, 1952, revised 1961).

GENERAL INTRODUCTION:

This unit takes the child deep into the magic land of enchantment, the land of beautiful princesses, handsome princes, magic spells, good fairies and wicked fairies, cruel stepmothers and ugly sisters, and the magical transformations brought about by benevolent waves of magic words. The stories of this unit are fairy tales of the first order: the old, old story of Mother Holle; the ever popular story of the sleeping beauty awakened by her prince; and perhaps the most popular story theme of all time, the story of Cinderella. Without destroying the enchantment of the fairy tales, this unit attempts to recognize the fact that these stories, as elaborate and polished as they are, make use of the conventional plot patterns of the folk tale.

The objectives of the unit are (1) to provide the children with an enjoyable experience in hearing fairy tales, an important part of their literary heritage; (2) to introduce the structural motif of the rescue from a harsh home and the miraculous creation of a happier home; (3) to review the principal structural motifs common to children's literature in general, and folk literature in particular; (4) to review the use of repetition in children's stories; and (5) to investigate some of the perceptions of reality conveyed in children's literature.

Beginning with the first grade "folk tale" unit, this series of units on the folk tale moves through each grade level with a few familiar folk tales from a great variety of cultures and in a great variety of modes. In each group the children are introduced to works which share many characteristics by virtue of their common background in folk traditions. The first grade unit concentrated on the oral and repetitive features of folk literature; the second grade unit on the common plot patterns of a series of folk stories; this unit introduces the magical elements of fairy tales and reviews the structural motifs common to them all. In addition, this unit serves as direct preparation for the more sophisticated fairy tales of the fifth grade unit, tales with more complex and subtle shades and levels of meaning, clothed in the folk tale form.

Inasmuch as they too originate in folk traditions, the myths and fables of the elementary units are closely related to the stories of this unit. In that they introduce the magical elements of the fairyland of the imagination, these stories are closely connected with the series of fanciful stories in the elementary program, particularly with the fifth grade unit on Hans Christian Andersen's "The Snow Queen." The study of the devices of folk tales prepares the student for the more analytical Grade 7 unit, The Making of Stories, while the rudimentary investigation of levels of meaning lays some groundwork for the Grade 7 unit, The Meaning of Stories. The influence of the plots and themes of these favorite fairy tales can be seen to appear, especially in works of fiction, throughout the elementary and secondary curriculum.

BACKGROUND INFORMATION FOR THE TEACHER:

Origin

The particular versions of the stories under consideration in this unit can all be attributed to particular authors, yet the stories are still folk tales since they originated among the people long before they were recorded. "Mother Holle" is from the collection of German folk tales compiled by the Brothers Grimm and is recorded faithfully as it appeared among the people. "Sleeping Beauty" and "Cinderella" are from the collection of retellings of favorite French tales by Charles Perrault, who is to the French folk tale as La Fontaine is to the French fable. These versions all remain the favorites today, in spite of the tremendous mass of retellings that have appeared since. For a brief comment on the origins of folk tales in general, see the "folk tale" unit for Grade 2.

Genre

Just as we have limited our consideration of folk literature by restricting our definition of "folk tale" to exclude the myth, the fable, and the heroic legend, we can recognize that in this unit we are dealing with a special kind of "folk tale": the fairy tale. There was a certain magic apparent in the stories of the first two units on the folk tale (animals can talk, gingerbread boys suddenly become alive, the billy goats gruff have to deal with an ugly old troll, etc.), but there is little suggestion of the enchanting world of fairy land. In those stories the characters were all of the peasant class, and there was little suggestion of attempts to escape from that class--only to find happiness and security within it. But the stories of this unit bristle with all the machinery of fairyland--magic spells, fairy god-mothers, magic wands, etc. The desirable world is the brilliantly rich world of the court, itself a fairy world in the eyes of the peasant class.

The good daughter in "Mother Holle" achieves not just security and love in the family circle, but great riches. Sleeping Beauty does not pass from the world of the unfortunate peasant to the world of the court since she is a loved and honored princess from the very beginning, but she does emerge from the enchantment of a wicked spell to the glorious fulfillment of her fondest dreams in the romance with her handsome young prince. And Cinderella of course undergoes the magic transformation from a misunderstood, persecuted kitchen servant to the beautiful princess, acquiring in the bargain the handsome prince, half the kingdom, and the love and honor of all the world besides. The fairy tale then enters the world of the magical fulfillment of wishes.

Structure

In spite of the fact that these stories take place in world of "Castles of Dreams-Come-True," the basic plot patterns of the stories are similar to those of other folk tales. "Mother Holle" and "Cinderella" introduce a structural motif which, for obvious reasons, has received little attention in the first two grades. The concept of the family in the stories of the first two grade levels is one of happiness, warmth, love, and security; but these two stories begin in a home that is hostile and harsh--both "good" girls are persecuted by a cruel step-mother and stupid, lazy, ugly step-sisters. Because of their beauty and goodness, both heroines escape from the harshness of the hostile home to the security and glory of a happier home. The good sister in "Mother Holle" returns to her former home, but it is transformed into a happier place because of the riches with which she returns. Cinderella escapes her previous home entirely and succeeds in the miraculous establishment of a new home, infinitely superior in every respect to her old one. This particular motif is quite common to children's literature, especially to the fairy tale; but it has received only very light treatment in previous units of the curriculum, in the first grade "animal stories" unit on "The Elephant's Child," only faintly in the second grade unit on *And to Think That I Saw It on Mulberry Street* (where Marco is not treated cruelly, but he *is* misunderstood), and in the Grade 3 unit, *The Red Balloon*.

"Sleeping Beauty" follows the journey motif (although Beauty only travels upstairs) of the journey from the secure home into partial isolation, then into complete isolation, and finally home again, a home perhaps even more secure and full of love than the former one. All the stories are full of variations of these motifs, as such stories are likely to be when they become more fully developed and complex. "Mother Holle" too, for example, contains a journey away from home and a return. Sleeping Beauty meets her "monster," not on her journey, but at her christening.

The old lady and the spinning wheel are only the instruments of the monster. The isolation that she encounters is not accomplished by a journey into such a place as a mysterious forest, but by the magical isolation of the castle from the outside world without changing its position. The difference between the "good" girls and the ugly step-sisters in "Mother Holle" and "Cinderella" recalls the "wise beast--foolish beast" pattern so common in the fable. Indeed one of the purposes of the unit is to review the four basic structural motifs of folk tales: (1) the journey from home to isolation, (2) the journey from home to a confrontation with a monster, (3) the rescue from a harsh home and the miraculous creation of a secure home, and (4) the conflict between the wise beast and the foolish beast. The combinations and variations of these basic plot patterns in these three stories should serve this purpose well.

Insofar as the plot patterns represented here have been studied in a good many other elementary units, this unit is partly a review. But it is also an introduction to a wide number of literary works which display these patterns, and should give the students some of the "form consciousness" which Mr. James Squire has indicated to be so basic both to the reading of literature and to the composing process. The teacher will be tempted to emphasize only the similarities among the stories, but to do this is to make children feel that "all stories are alike." Rather the teacher should, in a sense, emphasize the similarities in order to get at the differences which make each story different in meaning or content.

Character

As we noted in the second grade "folk tale" unit, the characters of folk tales are generally "flat," with only enough detail given to indicate that the characters are either "good" or "evil." In the stories of the first two units on the folk tale, the plot rarely turned upon the motives or moral postures of the characters: the dutiful little Red Riding-Hood was "eaten up," but the curious, adventurous Goldilocks escaped unscathed. The characterization in the stories of this unit is still flattened out, especially as compared with the psychological introspection of modern adult literature. The good characters are identified in the conventional ways: "goodness" is equated with beauty; "wickedness" with ugliness. The young are likely to be good; the old are likely to be evil (the fairies in "Sleeping Beauty," for example). Mother Holle is an exception, since she is neither young nor beautiful, but since she obviously is endowed with great power, she could become young and beautiful if it served her purpose.

But, just as the basic plot patterns have become fleshed out and more complex in these stories, so have the characters. Although the characters are not internally complex, they are either good or bad, and they undergo no great psychological or moral changes; the plots of these stories turn upon the quality of the characters, and the themes of the stories emerge from the characters in action rather than just from the actions themselves.

Theme

The good sister in "Mother Holle" receives a shower of gold because she is industrious, patient, and kind; the bad sister is covered with pitch because she is lazy and avaricious. The story metes out the typical justice of children's stories; children feel that the treatment the bad girl receives "serves her right." Sleeping Beauty prospers because she embodies the gifts of the good fairies--beauty, angelic wit, grace, musical talent, etc. Cinderella gains her prince and half the kingdom because she is beautiful, kind, patient, industrious, and forgiving. Cinderella is even more endearing because she meekly pardons her persecutors--she does not wreak vengeance on them when she has the power.

Outside of the "moral" meaning of the stories (the triumph of goodness over wickedness or cruelty), folk tales as complex as these generally convey any number of levels of satiric and allegorical meaning. There is little question, for example, but that the language of "Sleeping Beauty" is essentially the language of allegory. These more obscure, more subtle levels of meaning are not apparent to children at this grade level and the teacher should probably do little more than hint at them, if anything at all. (These facets of the folk tale appear in the fifth grade unit.)

Style

In contrast to the sparse simplicity of the folk tales of the first two units, the style of these stories, and especially of the two seventeenth century verions of Charles Perrault, is rich and graceful. The variation in style is partly due to the French origin of the latter two stories. French tales tend to be elaborate, complex, and graceful, both in style and structure, in comparison with the more spare, swift-moving tales of Germany and England. One finds much more descriptive detail in the stories of this unit than in the folk tales of the first two units. There is not so much detail that the dramatic, exciting action is robbed of suspense, or so much emphasis on detail and elegance that the climax is rendered any less smashing, however.

Because of the difference in style between the stories of this unit and the previous folk tales, and indeed in this unit between the German folk tale and the two French ones, the teacher could capitalize on the opportunity to teach the children something of the recognition and use of stylistic devices. One should not teach the differences as differences between Germans and Frenchmen, but the children can easily recognize the elaborate detail, the informal chattiness of the narrator as he inserts interpretive remarks largely missing in the German and English tales, etc.

The teacher too should capitalize here on another opportunity to review the repetition in these stories, but the stories are built upon parallel and contrasting plot patterns. Most of the meaning of "Mother Holle" arises from the differences in the two parallel journeys to the land at the bottom of the well. Much of the meaning of Cinderella arises from the contrasts between Cinderella and her step-sisters. The children should begin to see that the devices of repetition in children's literature contain not only entertainment and attention-getting value; they also contribute a great deal toward the meaning of stories.

SUGGESTED PROCEDURES:

Literature Presentation

I. Since one of the objectives for this unit is to review the characteristics, particularly the structural characteristics, of folk tales, the teacher might engage the students in a discussion of folk literature in general and structural motifs in particular. Following are some suggestions for directing that discussion. The teacher must constantly keep in mind two things as the discussion progresses: (1) the discussion is of no value if the students are not allowed to make their own conclusions on the basis of their own evidence; and (2) the teacher should pursue the discussion no further than the students are prepared to go. If the children do not have enough evidence to permit sensible conclusions, or if they appear to be incapable of dealing with the abstractions of the generalizations involved, or if they appear to be singularly disinterested in making any kinds of generalizations, the teacher will be wise to delay this discussion until the time that the children are ready for it. In order to direct the discussion effectively, the teacher must have at her command a good deal of information about folk literature. Perhaps the best source of information concerning the evolution of children's literature from folk literature is F. J. Harvey Darton, Children's Books in England, 2nd ed. (New York: Cambridge University Press, 1958). This book is not very generally available, however, and the teacher can find enough suitable material in May Hill Arbuthnot, Children and Books; or Charlotte Huck and Doris Young [Kuhn], Children's Literature in the Elementary School; or May Hill Arbuthnot, Time for Fairy Tales--all generally available and referred to constantly in this curriculum.

A. First, the teacher should encourage the children to tell what they know about folk tales. How old are they? Where did they come from? How have they been able to survive for so long, especially for so long before they were written down? Why are there so many versions of the same story? (Arbuthnot, for example, says that there are at least 345 distinct variants of "Cinderella.")

B. Next, the discussion should turn toward the common structural patterns of folk tales. Suggestions:

1. I'm thinking of a troll who says, "Who's that tripping across my bridge?" In what story did we read about this? What do we call it when something is said over and over? (If the children do not know what it is called, write the word "repetition" on the board and discuss its meaning.)
2. I'm thinking of a story in which a little girl leaves a happy home and goes out into a woods all alone and meets a wolf. In what story did we read about this?
3. What do we call the plot of this story? Start a list on the chalk board of PLOTS WE HAVE STUDIED and list as number one: "Leaving a happy home and going all alone and meeting a monster."
4. Explain that in some stories the character may leave a happy home and go out all alone without meeting a monster. List his motif on chalk board as number two.
5. Continue, "I'm thinking of a fable in which a rabbit thought himself so smart that he was beaten in a race by a pokey old turtle. Who knows what story I'm thinking of?"
6. What plot was this? Write "the conflict between the wise beast and the foolish beast" on the chalk board as number three. (You may need to explain the word conflict.)
7. Explain that we are going to read about another group of stories. Ask the class to listen and see if they can figure out what the new plot is.
8. Suggest that the children begin their extension reading for the unit and see how many other stories they can find with similar motifs. See list of extension reading references.

II. "Mother Holle"

A. Discuss with the class the home backgrounds of such people as Little Red Riding-Hood, Little Tim, the three pigs, Goldilocks, Peter Rabbit, etc. Bring out the idea that these were happy, secure homes. Read "Mother Holle," first asking the class to listen to see if the girl in this story has the same kind of home.

Discuss words that might be foreign to third graders:

idle
obliged
entered service of . . .
diligently

shuttle
courage
industrious
pitch

B. Discussion

1. If you were in this story, which character would you like to be? Why?
2. Do you think the girl was very happy at the beginning of this story? Why not?
3. Why do you suppose that she had to do all the work?
4. What kind of a girl was the beautiful daughter?
5. Why did Mother Holle give the girl the golden coins?
6. What kind of a girl was the ugly girl? What happened to her?
7. Was the plot of this story like the story of "Little Red Riding-Hood"?
8. Does anybody know what the plot of this story was?
9. Discuss the motif of rescue from a harsh home and the miraculous creation of a secure home.
10. Discuss the idea of folk tales in which the beautiful was thought of as good; the ugly thought of as evil.

III. "Cinderella"

A. As preparation for reading this story, discuss the rescue-from-home motif in "Mother Holle" and ask the class to listen for the motif in this story. Discuss why it was that they wanted to be the beautiful daughter in "Mother Holle" and ask who they will want to be in this story.

Vocabulary:

unparalleled
haughty
odious
garret
apparel
persons of fashion
country wench

awry
contrive
liveries
profound silence
collation
civilities
diverted

B. Discussion

1. Who can tell us the picture he has in his mind of Cinderella's step-mother? Of her sisters? (Refer back to story if necessary to help children or to answer questions in the event of disagreement.)

2. What picture do you have in your mind concerning the sisters' preparation for the ball?
3. Who can describe what happened in the palace when Cinderella walked in?
4. How did the sisters act when the slipper fit Cinderella? Who can describe this scene? (Note how much the children were able to describe and to capture the mood of these scenes. Refer again to passages in text in case of disagreement.)
5. What is the plot of this story? In what other story have we read the same plot?
6. Which character would you like to have been? Why?
7. What kind of a person was Cinderella?
8. Why did Cinderella almost forget to leave the palace the second time?
9. How would you feel if you came into the palace for the first time?
10. How did Cinderella show her sisters that she forgave them?

IV. "The Sleeping Beauty in the Wood"

A. As preparation for this story, discuss motifs and refer to a chart or to a bulletin board listing motifs. Ask someone to read the list. Explain that we are going to read another story, and that the class should listen to see which plot is used here. Explain also that this story covers a long period of time--116 years.

Phrases and words which will need explanation:

"They went to all waters in the world; vows, pilgrimages, all ways were tried, and all to no purpose."
"By this means the princess had all the perfections imaginable"
"Judging very well that this must necessarily come to pass since the fairies had said it"
distaff and spindle
seven leagues
sorcerers
resolved
valiant
gratitude
discourse

B. Discussion

1. Why do you suppose the king and queen invited the fairies in the first place?
2. Why hadn't the king invited the old fairy?

3. Why was the old fairy angry and what did she give the baby girl?
4. Why did the young fairy hide behind the hangings?
5. Why did this same fairy come back to the castle again?
6. How did the Prince find out about Sleeping Beauty?
7. What happened when the Prince came to the thick forest?
8. What happened after he passed? Why do you suppose this happened?
9. How do you suppose the Prince felt when he came to the palace? Why? How did you feel when you heard this part of the story?
10. Why did the Prince think the princess looked a little strange?
11. What is the plot of this story?

Composition Activities

Attempt to elicit some original stories written according to one or more of the structural motifs common to so many folk tales. A set of pictures indicating a secure home or a harsh home, a journey into isolation, perhaps a confrontation with a monster, and the return to the secure home or the creation of a better home might provide satisfactory stimuli. Children might be amenable to specific suggestions: make the characters animals rather than people, or vice versa; employ a fairy godmother, an elf, or some other magically endowed person; distinguish between good and evil characters by distinguishing between beautiful and ugly characters. Keep class booklets of illustrated stories.

Language Explorations

I. History of Language

Because of the elements of magic in the folk tales of this unit, there might arise an opportune occasion for a discussion of language as "magic." There are many ancient folk traditions in nearly all cultures presuming that the proper words, uttered in the proper order under the proper conditions, will perform wonderul things. Probably all of the children will be familiar with at least a few of these old formulaic devices: "Allakazam," "Open Sesame," "abracadabra," etc. The children might be surprised to discover that these "magical phrases" are not so remote from their own language as they might think. Some of the phrases have lost their "magical" connotations, but they have developed from folk sources.

A. Ask the children how many of them, when they have said the same thing at the same time as another person, have hooked their little fingers together and said something like, 'Needles, pins, triplets, twins--thumbsplit." If they have done so, they have used a "chant" intended to keep them from becoming angry with each other, or to prevent them from having bad luck.

B. All third grade children should know:
"Star bright, star white,
First star I see tonight,
I wish I may, I wish I might,
Have the wish I wish tonight."

C. Most of the children should know the expression "knock on wood." See if they know what the expression means. Most of the children should be able to provide other "magical" expressions, or expressions perhaps derived from "magical" formulae.

II. Diction

A. Let the children choose descriptive words that fit the different characters in "Mother Holle." For example:

Mother Holle	The industrious daughter	The idle daughter
industrious	pleasant	ugly
kind	hard-working	greedy
patient	forgiving	lazy
loving	happy	unhappy

B. After you have read both the German tale "Mother Holle" and at least one of the French tales, see if the students appear to determine any difference in the "style" of the writing of the folk tales. They may be able to recognize the greater concentration on description in the French stories and the greater concern with a simple, direct narration in the German tale. You must be careful not to appear to praise one kind of writing over the other, but you should help the students see the differences. Some third grade children will not be able to perceive any noticeable differences.

III. Phonology

Choose sentences from the story, write them on the chalkboard, and have the children say them, placing stress on different words for different emphasis and meaning.

Examples:
"Thát is the reward for your service."
"That is the reward for yóur service."

"Oh, sháke me! sháke me! We apples are all ripe!"
"Oh, shake mé! shake mé! We apples are áll ripe!"

IV. Vocabulary

List some of the words or phrases which we do not use in common English today. Put them on a chart or on the chalk board. Talk about their meaning. Let the children write down some of the meanings in their own words and read to the class.

Examples:

- goody
- fell down in a swoon
- bethought himself
- twelve leagues off
- scullions
- being gone a-hunting
- who carried thither
- chamber
- everyone thought upon his particular business
- point band over a high collar
- hautboys
- the lord almoner married Beauty to the Prince

V. Syntax

Have the children decide what they would have each fairy give to the baby princess as her christening gift. Let them write sentences about their gifts, and then talk about them. Discuss especially sentences that have a variety of beginnings or that have unusual ideas for gifts.

Extended Activities

I. Plan a bulletin board of the various motifs to be studied in this unit. Ask the class to draw pictures for the bulletin board of the stories they are reading in their extension readers.

II. The class might enjoy dramatizing the story of "Mother Holle" or drawing pictures of the characters, mounting them on flannel, and having a flannelgram of the story.

III. Have panel discussions about the different kinds of fairy tales the children have been reading. Ask the members of the panel to evaluate the stories. They can tell a little about the story they were reading and whether or not they enjoyed the story and why.

IV. For something to take home following the unit, give each child a large piece of newsprint and ask him to fold it in fourths to make a booklet. He may design the cover in any way he wishes. The booklet should indicate the title of the extension book used and the title of the story. The booklet might also include a picture of how the story follows the motif, as well as a sentence or two "about" the story.

V. Music: "The Sleeping Princess" is a song that lends itself well to dramatization. It is found in Berg, et al., Music for Young Americans (New York: American Book Company, 1959).

VI. Art activities that could fit any of the stories for this unit might be dioramas. A shoe box turned sideways would furnish a stage, with tiny characters made from pipe cleaners. Scenery for the back could be drawn or painted on paper and pasted inside the box. Styrofoam makes hills, as does sawdust colored green with dry tempera paint.

POETRY:

Elizabeth Coatsworth, "A Lady Comes to An Inn" Time for Poetry

(This poem might be useful for a class that had successfully discussed the origins of folk tales. Just such an incident as the one dsecribed in this poem might well become the inspiration for tales explaining the past or the future of the mysterious lady and her strange companions. Perhaps the children might try their hand at "creating" such a folk tale themselves. Just such a story repeated a number of times through several generations could become a true folk tale.)

Annette Wynne, "I keep three wishes ready" Time for Poetry

(This little poem and the following one very simply express both the desire to believe in fairies and a faith in the magical qualities of words.)

THE CHILD AND THE FAIRIES

Anonymous

The woods are full of fairies!
 The trees are all alive:
The river overflows with them,
 See how they dip and dive!
What funny little fellows!
 What dainty little dears!
They dance and leap, and prance and peep,
 And utter fairy cheers!

I'd like to tame a fairy,
 To keep it on a shelf,
To see it wash its little face,
 And dress its little self.
I'd teach it pretty manners,
 It always should say "Please";
And then you know I'd make it sew,
 And curtsy with its knees!

CINDERELLA'S SONG

by

Elizabeth Madox Roberts

Oh, little cat beside my stool,
My tabby cat, my ashy one,
I'll tell you something in your ear,
It's I can put the slipper on.

The cinders all will brush away,
Oh, little cat beside my chair,
And I am very beautiful
When I comb down my hair.

My dress was gold, my dress was blue,
But you can hardly think of that.
My dress came to me through the air,
Oh, little cinder cat.

My dress is gone a little while,
My dress was sweet and blue and cool.
But it will come again to me,
Oh, little cat beside my stool.

--from Song in the Meadow by Elizabeth Madox Roberts. Copyright 1940 by Elizabeth Madox Roberts. Reprinted by permission of The Viking Press, Inc.

BIBLIOGRAPHY:

The following lengthy bibliography is offered for reading by the students. The bibliography arranges the folk and fairy tales found in a series of reading books by structural motif. The stories will be listed by motif and identified by book title and the publisher of the reading series in which the book appears.

I. Journey from home to isolation:

"The Boy Who Cried Wolf"	Just Imagine	Scott, Foresman
"Brier Rose"	After the Sun Sets	Row, Peterson
"The Fisherman and His Wife"	The New Streets and Roads	Scott, Foresman
"The Seven Little Goats"	Over A City Bridge	American Book
"Sleeping Beauty"	Along Friendly Roads	American Book
	The New Streets and Roads	Scott, Foresman
"The Three Bears"	Stories to Remember	Laidlaw
"The Three Little Pigs"	It Happened One Day	Row, Peterson

"The Three Giants"	*The New More Streets and Roads*	Scott, Foresman

II. Journey from home to confrontation with a monster:

"The Frog Prince"	*Beyond Treasure Valley*	American Book
"Jack and the Beanstalk"	*It Happened One Day*	Row, Peterson
	Around the Corner	Ginn
"The Lad and the North Wind"	*Finding New Neighbors*	Ginn
	The New Streets and Roads	Scott, Foresman
"The Seven Little Goats"	*Over a City Bridge*	American Book
"The Three Bears"	*Stories to Remember*	Laidlaw
"The Three Little Pigs"	*It Happened One Day*	Row, Peterson

III. The rescue from a harsh home and the miraculous creation of a new one:

"Cinderella"	*After the Sun Sets*	Row, Peterson
"Dick Whittington and His Cat"	*Along Friendly Roads*	American Book
"The Donkey and His Band"	*It Happened One Day*	Row, Peterson
"Hansel and Gretel"	*After the Sun Sets*	Row, Peterson
"Home in the Wild Woods"	*The New More Friends and Neighbors*	Scott, Foresman
"Mother Hulda"	*The New Streets and Roads*	Scott, Foresman
"The Princess on the Glass Hill"	*Along Friendly Roads*	American Book
	After the Sun Sets	Row, Peterson
"Simpleton"	*The New More Streets and Roads*	Scott, Foresman
"Snow-White and Rose Red"	*After the Sun Sets*	Row, Peterson
"Three Feathers"	*Friends Near and Far*	Ginn
"The Traveling Musicians"	*Finding New Neighbors*	Ginn

IV. The conflict between the wise beast and the foolish beast:

"Clever Brother Rabbit"	*Just Imagine*	Scott, Foresman
"The Rabbit and the Fox"	*The New More Streets and Roads*	Scott, Foresman
"The Rabbit and the Pine-Gum Wolf"	*Friends Near and Far*	Ginn
"Why the Bear has a Short Tail"	*The New More Friends and Neighbors*	Scott, Foresman

V. Repetition:

"Aiken-Drum"	After the Sun Sets	Row, Peterson
"East of the Sun and West of the Moon"	After the Sun Sets	Row, Peterson
"The Golden Pears"	The New Streets and Roads	Scott, Foresman
"Goodbrand on the Hillside"	Just Imagine	Scott, Foresman
"Journey Cake"	The New Friends and Neighbors	Scott, Foresman
"The Knee-High Man"	The New More Streets and Roads	Scott, Foresman
"Lazy Jack"	It Happened One Day	Row, Peterson
"The Little Red Hen"	Little White House	Ginn
"The Man and the Donkey"	The New More Streets and Roads	Scott, Foresman
"The Old Woman and the Fox"	It Happened One Day	Row, Peterson
"The Pancake Man"	On Cherry Street	Ginn
"The Three Billy Goats Gruff"	The New More Friends and Neighbors	Scott, Foresman
"The Three Sillies"	The New More Streets and Roads	Scott, Foresman
"The Twelve Sillies"	It Happened One Day	Row, Peterson

Unit 24: Fanciful Tale:

THE FIVE CHINESE BROTHERS

MADELINE

MADELINE'S RESCUE

FANCIFUL TALE:
THE FIVE CHINESE BROTHERS
MADELINE
MADELINE'S RESCUE

CORE TEXTS:

Claire Huchet Bishop and Kurt Wiese, The Five Chinese Brothers (New York: Coward-McCann, Inc., 1938).

Ludwig Bemelmans, Madeline (New York: The Viking Press, 1939).

Ludwig Bemelmans, Madeline's Rescue (New York: The Viking Press, 1953).

GENERAL INTRODUCTION:

This unit, as the third in the series of elementary units on the fanciful tale, takes up three stories that combine the gaiety, the humor, and the nonsense of zany excursions into the world of the imagination like those of Dr. Seuss (Grade 2 unit) with the patterns and devices common to those modern stories modeled after the structures of the folk tale, modern stories like The Tale of Peter Rabbit and Millions of Cats (Grade 1 units). These stories contain the magic that removes them from the adult world into the world seen through the eyes of a child. The objectives of the unit are (1) to present some favorite modern stories for the enjoyment of the children; (2) to reinforce the children's conceptions of the structuring devices of repetition and motif; (3) to help children see how stories frequently build upon a series of parallel incidents; and (4) to broaden the experience of children by presenting stories of children in other lands.

This series of units on fanciful stories created especially for children moves through a group of increasingly complex tales, from simple picture stories to the transparently allegorical "The Snow Queen" to the fantastic world of Alice in Wonderland. This unit combines those features treated in Peter Rabbit and Millions of Cats and the humorous nonsensical conceptions of Dr. Seuss in And To Think That I Saw It on Mulberry Street. It builds upon the large number of elementary units that treat of the literary device of repetition and upon those previous units that consider the common motifs of children's literature (summarized in the third grade "folk tale" unit). In their basic structural patterns and perception of reality, the stories of this unit relate closely to the adventure story units in the first four grades. Another picture of the regimented life of French children in an orphanage or boarding school comes later in the fourth grade unit on A Brother for the Orphelines, and another fantasy set in Paris appears in the Grade 3 unit, The Red Balloon.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

The stories and the authors of this unit represent an unusual tangle of nationalities. Claire Huchet Bishop, an author of the story with a Chinese setting, is a native of France who began her career as a storyteller in an American library in Paris but has done her writing in English in the United States. Kurt Wiese was born in Germany and studied abroad. He has written and illustrated a number of books about animals and several on Chinese themes, and he is a distinguished illustrator with over 300 children's books to his credit. Ludwig Bemelmans, an American citizen born in Austria and schooled in Bavaria, spoke only French as a child. His illustrations for Madeline's Rescue won the Caldecott Medal in 1954, given each year to "the artist of the most distinguished American picture book for children," and the illustrations for Madeline won Bemelmans a runner-up award for the same prize in 1940.

Genre

It is as difficult to define "fanciful tale" as it is to define "folk tale." Fanciful tales assume no specific forms; they treat of no specific subject matter. Although children's fanciful tales are modern in origin and in conception, they are based upon the old designs of the tales of magic. Ancient devices remove the story from the real world of the here and the now: magic transformations occur, the settings are frequently in an ideal world free of the restrictions of time and space, talking animals move in and out of the stories at will, the plot patterns are built upon the same motifs as the folk tales, etc. But there are distinct differences between the old folk literature and the new stories because the modern stories are written for children rather than for "child-like" adults. The old tales had a toughness of texture and a general seriousness about them; the new stories are tender, optimistic, and full of gaiety, humor, and nonsense. The old stories were didactic: they were generally written for the moral instruction of the reader. The new stories, too, frequently develop into complex satiric, symbolic, allegorical stories (see the fifth and sixth grade units); but the emphasis is on "fun" and the primary objective is to entertain.

The stories of this unit conform roughly to the pattern established above, but they are included in a "fanciful tale" unit primarily because of their focus on the world of the child's imagination. The Five Chinese Brothers has the magical abilities that children like to imagine, the powers that one finds in the old fairy tales. The story operates in a world that is not bound by the necessity of sticking to the possible. The Madeline stories, it is true, contain nothing that is not possible--the actions have a completely realistic base; yet the view of that world is always the child's view and the sympathy is always with the rebellious Madeline, frequently in conflict with the austerity and stern sensibleness of the adult world. The child does not share with the adult a common set of presuppositions and a common knowledge about the world he sees; his literature is a literature which is directed toward his conceptions, his style of conceiving reality. For the child, to move from the world of reality to the world of dream and daydream is an easy matter.

Structure

A significant structuring device in all three of the stories of this unit is repetition, both verbal repetition and repetition of incident. The incremental repetition is more noticeable in The Five Chinese Brothers than in the Madeline stories because the plot is built entirely upon the similarity in appearance of the five brothers. Each requests permission at his trial to go home, receives it, goes home, and the next brother's magical ability makes the execution impossible and another trial necessary. Each parallel incident follows the same verbal pattern as well as the same plot pattern. All in all the story of The Five Chinese Brothers fits the pattern of the journey into isolation to meet the danger of execution (the "monster"), the miraculous victory over the "monster," and the safe return to a secure home. The story begins within the tight security of a well-knit family and ends in the security of the family group even more tightly knit than before. Each individual incident is a miniature of the same plot structure.

The repetition in Madeline and Madeline's Rescue is less noticeable than that in The Five Chinese Brothers because the words and the incidents are not repeated as many times, but the repetition is no less important in serving to build each story to a climax. The repetition that plagues poor Miss Clavel--her turning on and off of lights in the night, her feeling that "Something is not right," and her desperate running up the stairs and through the halls--appears not only more than once in each story, but is apparent in both of the stories in a similar fashion. Just as in The Five Chinese Brothers, the repetition is not only of words and of incidents, the books also capitalize on the repetition of illustrations.

The Madeline books also follow the basic plot patterns common to so much of children's literature. The plot of Madeline is quite simple: Madeline begins in the relative security of the boarding school performing the regimented routine of school life with Miss Clavel, and after her attack of appendicitis is moved into the comparative isolation and strangeness of the hospital. Her experience turns out quite well, for Madeline anyway, when she discovers that now she is different and is showered with special favors. Madeline's Rescue, longer and more episodic, combines a series of adventures, brought about at least partially by Madeline's rebelliousness. In this book there are confrontations with three "monsters": the fall into the river, the stuffy board of trustees, and the loss of Genevieve. But the story ends in happiness when Genevieve produces a puppy for each of the twelve little girls.

Style

The outstanding stylistic feature of all three of these books is rhythm--rhythm of language, rhythm of plot development, and rhythm of the illustrations. Because of the repetition and the rhyme, the reader should be conscious of the flow of language needed when reading the stories aloud. The action contained in the pictures (it may be lack of action in The Five Chinese Brothers) is a necessary element in the books, and even the breaks between the pages help to enforce the rhythm of the stories.

Character

The characters in these stories are relatively simple and "flat," but there is one comment that should be made about them. The pictures in the stories tend to characterize the people as much as or even more than the words do. The five Chinese brothers are always quiet, humble, unassuming, and they never cry out or react violently to the horrible threats to their safety. The quiet simplicity of the illustrations suggests the brothers' patient confidence in their ability to overcome their enemies by using their wits and their special talents in their common defense. The Madeline stories are built upon the conflict between the lively world of a child's desires and the restrictive world of adult reason and sense. Madeline's rebelliousness and nonconformity are brought out much more clearly in the illustrations than they are in the text, just as are Miss Clavel's conscientiousness, her outward appearance of austerity, and her inner capacities for gentleness and sympathetic concern.

SUGGESTED PROCEDURES:

Literature Presentation

I. The Five Chinese Brothers

A. Introduce the story by asking the children to tell about characters they have read about or heard of who could do magic things. Tell them that in this story there are five characters who could do magic things and ask them to listen and find out what the five magic things are and what it is about the story that enables each of the brothers to use his special magical ability.

B. The story should be read aloud. As you read each page, allow the children ample time to see the pictures while maintaining the proper cadence of the story.

C. The children will want to talk about the "magic" that each brother possesses. The teacher might encourage the children to talk about what might have happened if the "magic" had not worked.

II. Madeline and Madeline's Rescue

A. Before reading the stories, the teacher should perhaps help the children locate France and Paris on a map or globe. They should understand that France is a country and Paris is a large city.

B. It is preferable not to read the two Madeline stories at the same time. Children enjoy them very much, and the enjoyment should perhaps be spread out over a period of time. The stories should be read aloud, with the teacher allowing the children to watch the pictures.

C. Discussion of these stories could lean toward one of these aspects:

sequence of events -- rhythm of plot
language --poetry
relationship between story and picture
repetition of words and pictures
comparison of our schools with French schools

Sample questions for sequence of events:

1. Where does the story begin?
2. What happens to Madeline?
3. What did Miss Clavel do?
4. What did the Doctor do?
5. After Madeline was well enough, what did the children decide to do?
6. How did the little girls feel after their visit to Madeline?

Composition Activities

I. Cut five pictures of animals from a magazine and have children write their own stories about certain "magic" characteristics the animals may have. Have the class make pictures of the story in sequence on a long strip of paper and then show it as a "movie" or television show. They could take turns narrating the story, either from memory or making it up as they go.

II. The entire class could contribute to the writing of a story parallel to one of the Madeline books:

In a schoolroom in Lincoln
All covered with signs
Lived thirty-four children
Of all different kinds.
They worked at their reading;
Thought out their math;
Played in the schoolyard
And hoped they would pass.
They loved hearing stories
And without any fuss
Would take a long field trip
In a big yellow bus.
The smallest in class . . . .

III. Illustrations for these stories could take the form of a mural or accordion book, both of which could be used with stick puppets.

Language Explorations

I. Syntax

A. The teacher and the students together can develop miniature "stories" in sentence form, emphasizing the expansion of sentence elements and phrasal structures like the following:

We	played
My brother and I	played ball
Two neighbor boys and my brother and I	played ball in the park.
Two . . . and I	played ball in the park until sunset.

After the class has developed such a sentence, the children can experiment with the possibilities of shifting the order of the sentence elements, even to the point of creating new "kinds" of sentences.

B. After the class has constructed a number of sentences and some varieties of the same sentences after the fashion of (A) above, the teacher should lead the students to some judgment of the quality or the effectiveness of the various sentences and their forms. They might also include sentences and varieties of sentences from the stories for the unit:

> Miss Clavel turned on the light in the middle of the night.
> In the middle of the night, Miss Clavel turned on the light.
> Did Miss Clavel turn on the light in the middle of the night?
> Hearing a strange noise in the middle of the night, Miss Clavel turned on the light.

The teacher should help the students draw some conclusions from their evaluations, such as : longer sentences are not always better sentences; varying sentence openers can make series of sentences more interesting; the addition of words in appropriate places can make sentences more interesting; the addition of words in appropriate places can help sentences "draw better pictures."

II. Vocabulary

Encourage students to keep records of words or phrases that they can identify with other languages or with dialects from some particular region of the United States. They could also keep record of new words that are being added to English currently. A convenient method of keeping such records is to have the words or phrases written individually on small cards and filed alphabetically, thus helping to develop dictionary skills and providing a convenient fund of materials for resource and reference.

Extended Activities

I. The Five Chinese Brothers is available in French and might be enjoyable to reread in classes where French has been taught to the children.

II. Children might enjoy making up riddles about each of the Chinese brothers, acting out his magical ability, and having the other children guess the identity of the brother.

III. There is an excellent film of The Five Chinese Brothers which uses the original illustrations of the book. It is available from Weston Woods Studios, Weston, Connecticut. The film may be rented from a local university through its Department of Audio-Visual Instruction.

IV. Have the children make a mural depicting the scenes from The Five Chinese Brothers. Groups of children could provide a sequence of scenes, in the proper order, to be put on a large roll of paper so that the plot of the story would "unroll" with the paper.

POETRY:

FIVE LITTLE SISTERS
by
Kate Greenaway

Five little sisters walking in a row;
Now, isn't that the best way for little girls to go?
Each had a round hat, each had a muff,
And each had a new pelisse of soft green stuff.

Five little marigolds standing in a row;
Now, isn't that the best way for marigolds to grow?
Each with a green stalk, and all the five have got
A bright yellow flower, and a new red pot.

--from Under the Window, by Kate Greenaway, published by Frederick Warne & Company and reproduced by permission.

(The obvious connection between this poem and the unit is the number five and the similarities among the groups of five mentioned. The children might take this opportunity to discuss the individual differences of the five Chinese brothers, recognizing them as individuals even though they looked exactly alike.)

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Mary Norton, The Borrowers (New York: Harcourt, Brace and Company, 1953).

Virginia Kahl, The Duchess Bakes a Cake (New York: Charles Scribner's Sons, 1955).

Marjorie Flack, Wait for William (Boston: Houghton Mifflin Co., 1935).

Carolyn Haywood, Eddie and the Fire Engine (New York: William Morrow and Company, Inc., 1949).

Unit 25: Animal Story:

THE BLIND COLT

ANIMAL STORY:
THE BLIND COLT

CORE TEXT:

Glen Rounds, *The Blind Colt* (New York: Holiday House, Inc., 1960).

ALTERNATE SELECTION:

Phil Stong, *Honk the Moose* (New York: Dodd, Mead & Company, 1955).

GENERAL INTRODUCTION:

The story for this unit is another "realistic" treatment of animals, with a conception of animals generally like that of *Blaze and the Forest Fire* (second grade unit) and the three animal stories in the fourth, fifth and sixth grade units. The children will discover in this story a number of the patterns and devices common to other stories with which they are familiar. The objectives of this unit are (1) to present an animal story in which the animals are treated realistically; (2) to present a story based on the familiar pattern of a child obtaining a pet, a pattern that children especially enjoy; (3) to present a story outstanding in its use of sensory perception; and (4) to enable the children to observe a dialect with which they are not generally familiar.

As a story which treats of animals in a more or less realistic ashion, *The Blind Colt* relates most closely to the other "animal story" nits which operate within the same fictional mode: the second grade unit on *Blaze and The Forest Fire* and the fourth, fifth, and sixth grade "animal" units. It is also important to consider *The Blind Colt* in contrast to other books which deal with animals for various purposes: the first grade units on *Millions of Cats* and *The Story of Ferdinand*, the units in the first three grades on Kipling's *Just So Stories*, the first and second grade units on folk tales, and first grade unit on *The Tale of Peter Rabbit*, the fourth grade unit on *Charlotte's Web*, and the series of units on the fable. As a unit which is intended to strengthen the child's conception of plot patterns, this unit relates to any number of elementary units which take up stories with similar plot patterns and other variations of the same structural motifs.

Because of the colt's handicap, he must interpret his environment through use of the senses he has other than sight. Consequently, there is a great deal of emphasis on sensory images in this book, and thus a close relationship to other stories in the elementary program which revel in the sights, sounds and smells of the world of nature:

especially Crow Boy (first grade "other lands" unit), Charlotte's Web (fourth grade fanciful story), The Little Island (first grade adventure story), Island of the Blue Dolphins (fifth grade adventure story), The Wind in the Willows (sixth grade "fable" unit), and the "nature myth" units.

With its realistic consciousness of nature, the unit helps to prepare for such secondary units as the Grade 10 unit, Man's Picture of Nature. The handling of dialect in this book should be compared to the treatment of dialect in the fourth and fifth grade "folk tale" units on the American tall tale, in the fourth grade unit on Brighty of the Grand Canyon, and in the sixth grade unit on Big Red.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Glen Rounds is a native of the kind of country presented in The Blind Colt. He grew up with horses, and understands them and the natural enemies they encounter on the open range. Children especially enjoy his books about the little cowboy Whitey, delighting in the flavor of his colorful language and in the strength and action of the author's drawings. There is a brief biographical note about Glen Rounds at the end of The Blind Colt.

Genre

There are in general two "kinds" of animal stories: (1) those that assign to animals thoughts, emotions, the power of speech, and actions which mirror human actions; and (2) those that treat of animals realistically as animals, with strictly animal characteristics. Each of these two general "kinds" of stories, of course, has innumerable gradations of how much an animal is "humanized." Some stories of the first kind, especially folk tales and fables which use talking animals as characters, use the animals as human beings in disguise, with little or no attempt to assign any real animal characteristics to the characters. Other stories of the first kind treat the animals essentially as animals, but with the power of speech. In general, the more closely the author makes the animals conform to animal behavior, the better the story, although this is not a safe generalization to apply universally. Peter Rabbit is hardly a rabbit at all, he is more like a rather naughty little boy, but it would be difficult to improve on Beatrix Potter's story. On the other hand, stories such as Charlotte's Web and The Wind in the Willows derive much of their charm and effectiveness from the fact that the animals behave according to their animal nature, while the authors have skillfully selected animals with dominant characteristics necessary for the stories' application to the world of human beings.

There are also gradations of the extent to which animals are humanized in the second general type of stories. Some stories of this type assign the animals no human characteristics at all. Others, while not giving the animals the power of speech or making them act like human beings, do assign to the animals humanized thoughts and emotions. Many adult readers object to this procedure because they feel it is not "realistic," but it is natural for children to think of animals as having thoughts and feelings parallel to their own. In the unit on Blaze and the Forest Fire we noted that the author did not assign human characteristics to Blaze the pony, although the little boy, Billy, tended to do so. In The Blind Colt, the author does not assign human characteristics to the animals at all, but he does present a good deal of his story as seen through the "minds" of the animals. In general though, the treatment of the animals is objective, even in the little boy who becomes very fond of the colt. His feeling for the colt is characterized as a cowboy's unsentimental but affectionate regard for horses.

Structure

This story presents a picture of a boy and his horse which is not part of the world of fantasy at all but rather part of the world of daylight experience. This story is one of a growing group of stories about children and animals that combine the basic plot patterns of the folk tale with the "wish-fullfillment" pattern of the fairy tale. In these stories the hero, a child, discovers an animal that he would like very much to have for a pet. He then encounters a series of obstacles to his living happily with his animal friend, obstacles such as the opposition of adults, usually parents, or the tremendously high price of the animal, or enemies (fire, weather, wild animals, gangsters, etc.) that threaten to keep the child and the animal apart. The child and the animal together overcome the obstacles, and in so doing accomplish two things necessary to the happy conclusion: (1) the child's actions prove that he has "grown up" enough to care for and be responsible for a pet; and (2) the animal's actions, usually some feat of heroism or intelligence, prove the animal's worth.

The happy conclusion, with the child and the animal living happily ever after, is characteristic of "modern" stories as opposed to "classic" stories: recent versions of "The Gingerbread Boy" allow him to escape the fox and come home to mama; recent versions of "Little Red Riding-Hood" go further than allowing the woodsman to cut her from the belly of the wolf: they allow her to escape the teeth of the wolf altogether.

Such is the case in this story: the conclusion allows Whitey the fulfillment of the child's wishes, the creation of a happier new home for both the boy and the colt. Whitey shows Uncle Torwal his patience, his love for the horse, and his horsemanship--all of which prove to the veteran cowboy that Whitey is capable of accepting the responsibility of owning the horse. The colt demonstrates his courage and intelligence by surviving the natural hazards that are magnified for him because of his blindness and by learning the things that indicate his capability of becoming a "Sunday horse."

Although the story follows the pattern of folk literature, it is realistic not only in the descriptions of the characters but in its descriptions of the antagonists that they face. There are no magical hazards that are symbolic of the hazards that children face in the mysterious world of experience. The enemies that Whitey and the colt face are natural enemies common to children, adults, and animals alike--wolves, rattlesnakes, blizzards, etc. The enemy that Whitey must overcome of course is Uncle Torwal's desire as a cowboy who loves animals to destroy the colt to protect him from unnecessary suffering. The presentation of what the child and the colt can do against their adversaries includes no magic; it is entirely "realistic" and believable enough. This is not to say that the story is either better or worse than conventional children's fairy tales; it is to say that it is both like them and different from them; it is to say that its plot pattern is like theirs and its fictional mode different.

Style

This book contains a great deal of fine descriptive writing, revealing the author's knowledge of the badlands and his close observation of the actions of animals. Because of the nature of the book there are two especially important aspects of the style of the writing that should be considered during the study of the unit: (1) the use of dialect, and (2) the multitude of specific appeals to sense other than the visual sense.

The use of dialect in this book is rather unusual in that dialect appears in the narration of the story as well as in the speech of the characters. The "dialect" that appears in the narration is less noticeable than that which the characters use, but it does give the book a dimension that most books do not have. The dialect of the "author" does not contain the grammatical peculiarities of the speech but it uses a rather specialized diction and choice of colorful and figurative language that marks the book distinctly as a "western" book. When the class considers the use of dialect in the speech of Whitey and Uncle Torwal, the teacher must be careful not to suggest that Whitey is stupid or "wrong" when he comes out with such things as "spunky crittur, ain't she?" By the same token, the teacher should help the students understand that the kind of speech Whitey and Uncle Torwal use is not "natural" to all people in all places at all times. For some help in the treatment of dialect and methods to use in teaching a consideration of dialect, the teacher might consult the ninth grade unit on Dialect.

Since the colt is blind, he must interpret his environment through the senses of smell, touch, and hearing. This book is remarkable for its "concrete" and "particular" descriptions depending on appeals to those senses. A study of the diction in this story could help to lead the students to the realization that very specific diction can be very effective, and give them the notion that their writing can be improved by careful attention to detail. One of the most outstanding features of Rounds' style is his use of active verbs; have the students consider what "pictures" the author creates by using very expressive verbs: "flirted," "skulked," "swirled and swooped," "he had stumbled on," "he floundered," etc.

SUGGESTED PROCEDURES:

Literature Presentation

I. Locate the Badlands on a map. Perhaps some of the children have taken a trip there and can tell about the area.

II. This book should be read aloud by the teacher. The amount to be read on any given day will depend upon the length of the reading period and upon the interest of the students.

III. It is suggested that a discussion period follow each reading session. Following are some discussion questions for the first chapter of the book that might serve as a model for these discussion periods.

   A. What time of day did the mare leave the wild horse band? How do you know? Were there any phrases that made pictures in your mind that showed the time of day?

   B. How did the author describe the new-born colt? If you were Whitey, how would you describe it? If you were Uncle Torwal, how would you describe it?

   C. Who were called old sourdoughs? (Explain that "sourdough" originally meant dough saved from one baking to start the next, but later came to mean the pioneers and cowboys who used sourdough.)

   D. Discuss examples of dialect found in this chapter and the way we would say the same things. A good example is, "She's agoin' to paste you plumb outta your saddle. Better not crowd her."

E. Why do you think Uncle Torwal didn't shoot the colt?

F. How did Uncle Torwal know that the colt was blind and didn't have "china eyes"?

G. Should Uncle Torwal have shot the colt? Would it have been the "kindest" thing to do? Why or why not?

H. What do you suppose a "Sunday horse" would be?

Composition Activities

I. Pretend you were blind and met a strange animal as the colt met the rattlesnake. Describe it as it would appear to you. (The teacher might tell the story of the three blind men describing the elephant.)

II. The teacher might begin an animal adventure of her own and tell it until some peril is reached and let different children add to the story until they reach a conclusion.

III. The teacher could ask the class to choose another animal and tell about its adventures on the open plains or in a forest.

IV. Write a letter from Whitey telling another person how he got the blind colt as his own saddle pony. Try to make the letter "sound" like Whitey.

V. Write about another animal caught in a storm. Tell where it was going when the storm occurred. You might write about a hard rain, hail storm, tornado, or blizzard.

Language Explorations

I. Diction

A. This is the first core story in which dialect has played an important part. Children will enjoy changing dialect in the story to present usage in their own community. The teacher may select freely from the book, since children in different parts of the country (and even the state of Nebraska) will be familiar with different speech patterns. For instance, some of the book's speech may not seem to be "dialect" to some children in western Nebraska, but just "natural" speech. They should be led to understand, along with all the other children studying the unit, that some speech patterns are peculiar to certain people in certain parts of the country and these patterns are called "dialect" even though they are perfectly natural to the people who use them.

B. The class might like to expand the following sentences, using concrete and particular descriptive words as the author did:

a. Night came to the plains.
b. The colt tried to stand.
c. The snow came.
d. The colt fell.
e. It was hot.
f. He felt cold.
g. He walked down the hill.
h. Whitey was happy.

II. Morphology

Select sentences from the story to illustrate the changes in the forms of words necessitated by changes in number. Have the students indicate what happens when nouns are changed from singular to plural or vice versa in sentences such as:

"Flies buzzed and grasshoppers whirred."
"His ears were trim and sharply pointed."

The students will notice the addition or subtraction of inflections on the nouns themselves, sometimes the addition or subtraction of function words (the, a, an, etc.), sometimes the change in the form of other words in the sentence (verbs if the changed noun is the subject, possessive pronouns, etc.). The children can attempt to discover the principles of such changes or the lack of changes. Permit the children to make oral examples and then make substitutions.

Extended Activities

I. Ask the class to illustrate the passage about Confusion, the dog, and his tangle with the stove (from Chapter V, "The Great Cold").

II. Make a bulletin board using illustrations drawn by the children of the different dangers the colt faced:

a. Uncle Torwal
b. gulley
c. rattlesnake
d. muddy bog
e. wolves
f. blizzard
g. other horses
h. fences

POETRY:

Robert Frost, "The Runaway" *Time for Poetry*
(Children will enjoy comparing Frost's description of a colt in the strangeness of snow and the bewilderment of being away from his mother to the picture of the blind colt in similar circumstances.)

Melville Cane, "Snow Toward Evening" *Time for Poetry*
(This little poem depends for its excellence upon the delicate sensory images it arouses. Children may be led to notice the peculiar effectiveness of the sensory images in the poem in connection with the dependence upon sensory images in *The Blind Colt.*)

Frances M. Frost, "Night of Wind" *Time for Poetry*
Georgia R. Durston, "The Wolf" *Time for Poetry*
(These two poems draw pictures of animals considered predatory in *The Blind Colt,* or at least in terms of the attitudes of the characters in *The Blind Colt.* But the pictures drawn in the poems emphasize the harshness of the life of a wild animal in his constant, lonely struggle against the elements. The children will be especially interested in a picture of a wolf somewhat different from the one they got in *The Blind Colt.*

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Unit 26: Animal Story:

HOW THE CAMEL GOT HIS HUMP

HOW THE LEOPARD GOT HIS SPOTS

THE SING-SONG OF OLD MAN KANGAROO

ANIMAL STORY:
HOW THE CAMEL GOT HIS HUMP
HOW THE LEOPARD GOT HIS SPOTS
THE SING-SONG OF OLD MAN KANGAROO

CORE TEXT:

Rudyard Kipling, Just So Stories (New York: Doubleday & Company, Inc., 1912).

GENERAL INTRODUCTION:

This unit is the last of three units in the elementary school program based on Rudyard Kipling's Just So Stories, among the all-time favorite animal stories. The stories, embracing elements of the folk tale, the fable, the modern fanciful tale, and the myth, are primarily just for fun--fun with language, ideas, and literary forms. The stories are a veritable storehouse of the "fun things" one can do in playing with language--incremental repetition; alliteration; parallelism; onomatopoeia, humorous variations of established patterns; deliberate misunderstandings of meanings, spellings, and pronunciations, etc. Consequently, the major objectives of this unit are (1) to allow the children to have fun with language, forms, and ideas; (2) to expose them to some of the humor and infinite variety of their native language; and (3) to study variations of the common patterns and literary devices of children's literature.

These stories are of course intimately related to the first and second grade units on the Just So Stories, and somewhat less closely related to most of the other "animal story" units in Grades one through six. The stories of this unit, in that they succeed in making a gentle spoof of elements of the myth, the folk tale, and the fable, are related to the units on the myth, folk tale, and fable in the elementary program. Perhaps the most important relationship between the Just So Stories treated in the first three grades and other units of the curriculum, however, is that the joyful treatment of language builds toward a fuller appreciation of the possibilities and nature of English in the same tone and general manner as are evident in the works of Dr. Seuss (second grade "adventure" unit), A. A. Milne (Grade 3 unit, Winnie-the-Pooh), and the inimitable Lewis Carroll (sixth grade unit on Alice in Wonderland and Through the Looking Glass). For the very specialized genre of the "how animals got that way" stories, the first grade unit on myth should be helpful to the teacher.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Rudyard Kipling was one of the most prominent and versatile British writers at the end of the nineteenth century. Kipling spent a good portion of his life in India when it was a British colony, and he is best remembered for his poems and stories that portray British soldiers on duty in India and the natives and animals of the Indian jungles. While he was in India, he became familiar with the Jataka tales--native stories that resemble the fables of Western literature, but which had origins more nearly like the origins of the folk tale in Western civilization.

Genre

The Jataka tales frequently concerned certain jungle animals, where the animals played speaking parts in order to teach moral lessons, usually within a "wise beast--foolish beast" plot structure. In the *Just So Stories*, written especially for children, Kipling imitates the pattern of the Jatakas. Consequently, the specific genre of the *Just So Stories* is difficult to fix; thus they are here called "animal" stories, and similarities and differences between these stories and other more firmly established genres are discussed.

In these stories Kipling employs many of the devices and methods common to various kinds of folk literature. Most of the *Just So Stories* are similar to the "pourquoi" stories, the tales so much a part of the great bodies of ancient Indian and American Indian myth that explain the origins of things in the world, especially natural phenomena such as certain peculiar characteristics of animals. The myth typically is a story from the early development of a culture that attempts to explain the creation of these phenomena by revealing the role of some supposed supernatural being in the creative process. In his stories Kipling uses the ancient devices--his stories are "how" stories and they usually take place in a faraway time and place, introduced by an appropriate and humorous phrase. He employs the conventions of the folk tale: the common motifs of the journey and the monster, the introduction of magical elements, the "no time" setting, incidents in triads, among others. The stories containing talking animals nearly always make use of the common fable pattern of the conflict between the wise beast and the foolish beast, and sometimes his stories contain a stated (and nearly always an implied) moral.

But one should not emphasize the *similarities* between the *Just So Stories* and the ancient forms of folk literature at the expense of the *differences*. To do so is to miss most of the charm the stories contain. Part of the explanation of the difficulty in classifying the *Just So Stories* arises from the story-teller's rollicking mood; it is obvious that the stories are at least partly parodies, satiric renditions of other forms. Kipling's *Just So Stories* are "mock-folk tale" in much the same way that the "mock-epic" is an imitation of the epic for purposes of satire and parody. That is, his stories play with the conventions of the folk tale partly to make fun of the conventions, partly to mock the folk imagination, partly to satirize the characters in the tale, but most of all to have fun with the reader or listener in a good healthy way. The stories also prepare students to read other kinds of works which manipulate standard literary forms for amusing purposes. Although students will not be able to verbalize much at this level about such subtle literary techniques, they are likely to sense the gaiety and excellence of the stories. The fanciful ("magical") quality of the stories renders the humor much more affable.

Motif

Nearly all of the Just So Stories contain some variation of the pattern so characteristic of the fable: the conflict between the wise beast and the foolish beast. In "How the Camel Got His Hump" the "most 'scruciating idle" camel indulges his laziness as shown through the conventional triad of repeated incidents until the instrument of justice arrives to set matters straight with his magic. In this story the foolish beast, the camel, suffers the punishment that his foolish behavior has brought down upon him in the conventional manner of the fable.

"How the Leopard Got His Spots" contains an interesting variation of the pattern of the journey into isolation, the confrontation with a monster, and the miraculous establishment of a new home: it becomes quite clear that the "heroes" of the story, the leopard and the Ethiopian, are the "monsters" in the story. They must make their journey into the strangeness of the forest because they have been left in isolation in their old home, which suddenly becomes a hostile home when the monster of starvation appears. Their immediate problems are solved and their new home becomes more secure through the magical color-changing. Children who are familiar with the common patterns of children's stories as they are explored in this curriculum will have an interesting time attempting to recognize the motifs and to unscramble the variations.

Children are accustomed to finding appropriate rewards dealt out to the good and bad creatures they find in their stories. In a fable, the foolish beast is punished for his foolishness or vice and the wise beast is rewarded for his wisdom or his virtue. Investigating the "rewards" in the Just So Stories as a group (the rewards being the particular characteristic that each story explains the origin of) might lead to another kind of classification of the stories. The stories about the whale, the rhinoceros, and the camel all end in the particular animal attaining a particular characteristic as a punishment for his "wickedness." The physical characteristics that the elephant and the kangaroo attain are distinct advantages to them, but they both had to suffer a good deal to attain their "rewards," the elephant suffering perhaps because of his temerity and rebelliousness and the kangaroo perhaps because of his "inordinate pride." The physical characteristics bestowed on the armadillos and the leopard also turned out to be distinct advantages, so one would imagine that they were rewarded for their wisdom and virtue. But, the leopard is a kind of "monster," after all, so the children will have some perplexing problems in trying to discover whether justice was served or not in "How the Leopard Got His Spots." The teacher should take care, in the presentation of the Just So Stories, that the children not decide that whales, rhinoceroses and camels are really necessarily any more "evil" or "foolish" than are elephants or armadillos. This is simply Kipling's characterization of them.

The outstanding structuring device in "The Sing-Song of Old Man Kangaroo" is the build-up of the narrative through incremental repetition. Boomer the Kangaroo unwillingly undertakes a long journey in the story, but he is not nearly so "isolated" as he would like to be with the monstrous Yellow-Dog Dingo right at his heels on the orders of the Big God Nqong. Boomer suffers sufficiently for his inordinate pride, but the repetitive pattern stretches the story just as the effort stretches the kangroo into his present shape when "he tucked up his front legs; he hopped on his hind legs; he stuck out his tail for a balance-weight behind him . . . He had to!"

Style

The stylistic features of these stories stand out as the most significant characteristics of the unit. According to May Hill Arbuthnot, these stories were meant "to be read aloud. They are cadenced, rhythmic, and full of handsome, high-sounding words, which are both mouth-filling and ear-delighting. It isn't necessary to stop and explain every word. The children will learn them, even as they learn 'Hey diddle, diddle,' and the funny meanings will follow the funny sounds, gradually."[1]

All three stories are full of repetition, both of situation and of words. The repetition of incident helps to unify and to structure the stories, but the real delight in the stories is the treatment of language. A child who has heard the stories in the first two units on the Just So Stories will listen eagerly for "special" phrases to be repeated again and again as he recalls the "great grey-green, greasy Limpopo River, all set about with fever trees" of "The Elephant's Child"; and he will surely not forget the Mariner's suspenders. The listener will find lines in these stories that are just as memorable, just as effective in their rhythms, their sounds, and their humor. The rhythmic attraction of Kipling's "mouth-filling and ear-delighting" phrases increases with each repetition. All the stories in this unit, like those in previous units on the Just So Stories, are full of alliteration, assonance, rhyme, onomatopoeia, and puns. The teacher who does not capitalize on this opportunity to try to develop in her students a greater sensitivity to the sounds and peculiarities of the English language will miss an opportunity that she does not encounter often. In the joyful experimentations with language that occur in these stories, Kipling has fun with nearly every imaginable facet of the English language.

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[1] From Children and Books by May Hill Arbuthnot. Copyright © 1957 by Scott, Foresman and Company.

As do the other Just So Stories, these stories derive much of their peculiar effectiveness from the personal, conversational tone of the telling. The narrator seems to be a real personality speaking to a real listener, "O Best Beloved." This technique allows Kipling to introduce all sorts of comments on the story, "side remarks" which greatly enhance the stories.

SUGGESTED PROCEDURES:

Literature Presentation

I. "How the Camel Got His Hump"

A. Discuss other Just So Stories studied in previous years; remind youngsters that the author writes as though he were speaking. Ask the class to listen for kinds of magic used in the story. (It may be possible that after the teacher reads the story to herself she may wish to present the class with a selected group of words for explanation, perhaps only those words or phrases which might affect the meaning of the story. The teacher may wish to explain some of the words during the reading, but many of the words that present obstacles to the adult may not present obstacles to the children since the "sound effect" is frequently much more important than the meaning.)

B. Read the story aloud, making the most of the sounds and rhythms. The musical sounds are sometimes difficult at first; perhaps the teacher should practice. The explanation of terms during the reading of the story should not be so extensive as to alter the pace of the presentation and lose the children's interest.

C. Discussion

1. Why did the animals feel it was necessary for every

animal to work?

2. Could any part of this story ever have happened? Which part? When does the story begin being imaginary? Explain the motif of the journey from a daylight world into an ideal world.
3. Why do you suppose the Djinn decided to punish the camel?
4. Why do you suppose the Djinn chose to put a hump on the camel's back?
5. What type of person was the Djinn?

II. "How the Leopard Got His Spots"

A. In preparation for reading this story, discuss quickly the motif and writing in "How the Camel Got His Hump" and explain that this is another "How" story. Read the title and tell the class that they will meet a giraffe, a zebra, and an Ethiopian as well as a leopard. Explain that an Ethiopian is a man who lives in Ethiopia. Locate Ethiopia on a map or globe. Explain that the country is very hot and that Ethiopians are of the Negro race. Ask the class to listen for a magical person in this story. Once again the teacher may wish to select some words for particular explanation, but once again remember that the "sound effects" of words and phrases are frequently more important than the meaning, especially to a child.

B. Read the story aloud, making the most of the sounds and rhythms. The explanation of terms during the reading of the story should not be so extensive as to alter the pace of the presentation and lose the children's interest.

C. Discussion

1. Why didn't the leopard or the Ethiopian show on the High Veldt? What words do we use to describe a situation when something is the same color as its surroundings? (camouflage, protective coloring, disguise)
2. In your own words, describe the leopard when he lived on the High Veldt.
3. Why did the giraffe and the zebra leave the High Veldt?
4. Was there a magical person or animal in this story similar to the Djinn? If so, who?
5. What happened to the giraffe and zebra when they stayed in the forest?
6. How do you suppose the Baboon knew about the zebra and the giraffe? How did he know about how the leopard and Ethiopian would change?

7. Could this story have been real at the beginning? At the end? What is the plot pattern of the story?

III. "The Sing-Song of Old Man Kangaroo"

A. Before you read this story, read its title and explain that though the title doesn't suggest it, this is another "How" story. Discuss other favorite Just So Stories and recall the magical characters--the Djinn and the Baboon. Ask the class to listen for magical characters in this story.

B. Read the story straight through, showing pictures where appropriate. The story is difficult, but if you read slowly but enthusiastically, the class will get a great deal from the story.

C. Discussion

1. Why do you suppose the kangaroo wanted to be different?
2. Why do you think Nqong sent the Dingo after the kangaroo?
3. Is there anything magical about this story? What?
4. Therefore, what is the plot pattern of these stories?
5. How did the kangaroo act at the end of the story? How did Dingo act?

Composition Activities

I. The children might enjoy creating and writing their own pourquoi stories. They may choose any animal and write about how it may have acquired a particular outstanding characteristic.

Examples: "How the rabbit got his long ears"
"How the lion got his mane"
"How the giraffe got his long neck"
"How the rhinoceros got his horn"

Many of the children will have written such stories in conjunction with the first grade unit on the Indian myth. Some of the children might remember their first grade stories, or even be able to find copies of them, and see how they can improve their stories now that they are older and can write better. Other children might be able to get some stories from first grade classes in the same school to discuss or to rewrite.

II. The class might enjoy writing a group story about an animal that they know of that changes its appearance; they should attempt to work out some sort of plot structure from those that they know of that will make the most of the animal's change in appearance. Examples of some animals that change are:

chameleon (changing its color to match surrounding terrain)
ermine (black or brown weasel in summer; white ermine
in winter)
snakes (shedding their skins)
peacocks (losing their tail feathers)

Language Explorations

The possibilities for language activities in connection with these stories are limited only by the ingenuity of the teacher and the interests and abilities of the students. Many of Kipling's humorous manipulations of the language are of course beyond the understanding of third grade children, but there are some specific activities the children should be capable of.

I. Vocabulary

A. Establish vocabulary for "How the Camel Got His Hump."
Discuss: "most 'scruciating idle"
"palaver" and an "indaba"
a "punchayet" and a "pow-wow"
Djinn
"took a bearing across the desert"
reflection

B. Establish vocabulary for "How the Leopard Got His Spots."
Discuss:
high Veldt
'sclusively
scuttled
baboon
habitat
aboriginal Fauna
migrated
aboriginal Flora
scandal
fulvous

C. Establish vocabulary for "The Sing-Song of Old Man Kangaroo." Discuss:
inordinate
outcrop
sandflat
rock-ledge
spinifex
dingo
refreshment
altered

II. Diction

A. Reword or discuss meanings for some of the fascinating and colorful phrases and sentences.

B. Discuss with the children their mental pictures of such expressions as:

> "You show up in this dark place like a bar of soap in a coal-scuttle."
> "You show up in this dark place like a mustard-plaster on a sack of coals."

Ask the children to make up some of their own sentences, using comparisons like these (called "similes") in order to create word pictures. Contrast these expressions to similar comparisons stated without using "like" or "as" (called "metaphors"). For example, contrast "You are a leopard" to "You walk as quietly as a leopard."

C. Discuss the use of hyphenated words in the stories for the unit, contrasting the word pictures they create with those created by similes and metaphors. Examine the ways the same expressions could be rewritten:

catty-shaped	shaped like a cat
slippery-slidy shadows	shadows that seemed to slip and slide
speckly-spickly shadows	
tea-time	

D. Have the children attempt to create one particular word picture first using similes, then metaphors, then hyphenated words. Then have them rewrite the word picture once more using the combination of devices that they think creates the picture most accurately and effectively.

III. Form Classes

A. Have the children examine the differences in form and the differences in meaning in a set of sentences such as:

> "He runs through the desert."
> "He ran through the desert."
> "He will run through the desert."

B. Have the class help make the same transformations in sentences such as :

> "Up jumped Nqong from his bath in the salt-pan."
> "He wants to be popular."

C. Lead children to a thorough discussion of the change in meaning as it compares to the change in form of the verbs.

D. Ask children to make similar changes in other sentences from the core text. Be sure to include a few sentences with irregular verbs to challenge more able students.

Extended Activities

I. Some children might enjoy giving oral reports of research they have performed about Australia or Ethiopia or about such unusual animals as the eland, koodoo, hartebeest, busy-buck, bonte-buck, baboon, etc.

II. Divide the class into groups to plan a mural on one of the stories. Each committee could prepare an episode in the story. A suggestion for illustrations making a mural for "How the Camel Got His Hump":

the original camel
the horse and the camel
the dog and the camel
the ox and the camel
the camel and his hump
the man with the animals

POETRY:

Elizabeth Coatsworth, "The Kangaroo" *Time for Poetry*
(This brief poem paints another picture of the kangaroo hopping on and on and on. The children might enjoy attempting to find some reason that two different authors would concentrate on the ceaseless hopping of kangaroos.)

Charles Edward Carryl, "The Camel's Lament"
Golden Treasury of Poetry
(In this poem, the camel complains about his shape and his fate as a beast of burden. Does Kipling's story explain the camel's distress?)

T. S. Eliot, "The Journey of the Magi"
(Use of this famous poem might help the children to get some sense of the special abilities of camels--it might help them to keep from using "'scruciating inordinate pride" and looking down on the poor camel. It is not a simple poem, but third graders should be capable of appreciating it.)

BIBLIOGRAPHY:

Jack Tworkov, *The Camel Who Took A Walk* (New York: Aladdin Books, 1951).

Theodor Seuss Geisel (Dr. Seuss), *If I Ran the Zoo* (New York:

Random House, 1950).

John Moreton, *Punky, Mouse for a Day* (New York: G. P. Putnam's Sons, 1965).

Unit 27: Adventure Story:

WINNIE-THE-POOH

ADVENTURE STORY:
WINNIE-THE-POOH

CORE TEXT:

A. A. Milne, Winnie-the-Pooh (New York: E. P. Dutton and Company, Inc., 1926).

ALTERNATE TEXT:

A. A. Milne, The House at Pooh Corner (New York: E. P. Dutton and Company, Inc., 1928).

GENERAL INTRODUCTION:

The wonderful adventures of Winnie-the-Pooh are the sort that can never be surpassed. At best, one can speak of books such as Alice in Wonderland, Peter Pan, The Wind in the Willows, and Winnie-the-Pooh (and some others) as unsurpassed, and comparable only for that reason. We might say, "Unsurpassed as what?" But it is difficult to answer that question, for are they to be called "children's books" "adult fable," or "mock epic," "satire," and so on? Perhaps it is best to settle for all of these. To the reader, a book such as Winnie-the-Pooh is a Reader's Book. And when a book seems to escape classification, it might be best not to classify. If this were a review, we might now say, "Go on, stop reading this review, read the book for yourself."

We might guess, however, how different readers will react to Winnie-the-Pooh. Here is an adult response: Winnie-the-Pooh is satire. It is satiric animal fable. It is mock-epic or mock-heroic or mock-romance (compare Piglet's quest for the Heffalump with the quest for the fifty-first dragon in the Grade 8 units on Beowulf and the Song of Roland). Winnie-the-Pooh is fantasy and fine prose. It is one of the great books of the language. Any one of many passages establishes its greatness: there is the description of Owl's regal dwelling, that of Pooh's long days wedged in Rabbit's burrow and sustained only by Christopher Robin's reading, and so on. But how does the child react to these lines, to this book? Very likely, for many or most, Winnie-the-Pooh is serious business and no laughing matter. Just as the stories told to Christopher Robin involve him, so it seems we are all involved. The reader goes along on the "Expotition to North Pole" and maybe takes a hot bath like Roo and feels "very proud" to have been along. Or maybe skips the bath. The child (many of us will call ourselves children here) laughs when Christopher Robin laughs and loves when Christopher Robin loves. When Pooh is in the Heffalump pit, the excited Piglet brings back Christopher Robin to see the monstrous beast. Christopher Robin recognizes Pooh and begins to laugh, and laughs until Pooh breaks the jar off his head. Then,

> "Oh, Bear!" said Christopher Robin. "How I do love you!"
>
> "So do I," said Pooh.

And so do we.

The objectives of this unit are (1) to acquaint children with British humor and sensibility, quite different in style from our own; (2) to show that while the style of writing may vary greatly, adventures of children are universally the same; (3) to help the children understand the characteristics of fantasy as contrasted with realistic stories and show how fantasy mirrors the real world we all know and how fantasy comments on that world; (4) to present to the students one of the great books of our language; and (5) most important, to show the students the wonderful world of Pooh and Christopher Robin, which is reason enough any time.

The stories of Pooh relate to an extremely large number of units in the elementary curriculum, but most closely to those in the "adventure" and "fanciful tale" series. It is especially closely related to the stories that present the fictional world as a mirror of the actual world and make the transfer from the real to the fanciful within the stories themselves, notably Charlotte's Web (fourth grade unit), And to Think That I Saw It on Mulberry Street (second grade unit), and The Red Balloon (third grade "other lands" unit). The playful treatment of language just for the sake of fun recalls other stories which contain the same kind of humor: The Dr. Seuss Books (second grade "fanciful tale" and "adventure story" units), Kipling's Just So Stories (first, second, and third grade "animal story" units), and the delightful Alice's Adventures in Wonderland and Through the Looking Glass of Lewis Carroll (sixth grade "fanciful tales" unit). This unit is particularly good as preparation for secondary units which take up a more analytical study of the oblique perspectives used for literary purposes: ninth and twelfth grade units on satire, Grade 7 units, The Making of Stories and The Meaning of Stories; and the Grade 9 unit, Attitude, Tone, Perspective: The Idea of Kinds.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Alan Alexander Milne (1882-1956) was a writer of children's books almost by chance; his first poems (printed under the title When We Were Very Young) were written to escape a house-full of adults. The Pooh books followed somewhat after this first publication. Milne was born in London and graduated from Cambridge University; later he was with Punch magazine as an assistant editor. He served in World War I and after spent all his time on his writing. He dramatized Kenneth Grahame's The Wind in the Willows and called it Toad of Toad Hall. His son, Christopher Robin Milne, served in the RAF during World War II and now lives with his wife in Dartmouth, Devonshire, England.

Genre

Winnie-the-Pooh is undoubtedly the most famous fantasy adventure story of the twentieth century. And as fantasy, it does build on the traditions of fanciful literature. But the magic of Winnie-the-Pooh is not really magic at all, but the author's genius. Christopher Robin never steps through a looking glass to leave the real world for the fanciful world. Instead the author's son, Christopher Robin, hears stories about his Teddy Bear in which Christopher himself, Pooh, and the other animals figure. The story opens with Pooh as Edward Bear coming downstairs, "bump, bump, bump, on the back of his head, behind Christopher Robin," and we learn that Edward Bear's name is Winnie-the-Pooh. And not until they decide to tell a story do we come to the "Once upon a time, a very long time ago now, about last Friday."

But even though it is clear, both from the story and from the illustrations, that Pooh is a Teddy Bear, he and his cohorts are treated as live. Pooh likes games and storytelling, as does Christopher Robin. Thus the real and the fanciful are somehow not separated. We seem to know that the author is making up these stories for Christopher Robin, but then again we don't. Pooh's world is like the psychological world of déja vu: Christopher Robin "almost knows" the stories he hears, and, like him, we turn a corner and say to ourselves, "My, I've been here before. Everything is just right"; and turning another corner, we suddenly recognize that all this has happened before--everything is as we now remember it. Of course, we never were there--but the memory seems just as real as any, although we can never tell what comes next. We just remember it after we see it again.

With this imaginative reality, neither Milne, nor Christopher, nor Pooh, nor the reader is hampered by the possible or the probable. And so Christopher Robin moves on an equal plane with Pooh, Eeyore, Piglet, and the others.

Structure

The motif of the Pooh stories varies from story to story, but like

Alice in Wonderland none of the adventures really turn on any serious threats to safety. The confrontation with the monster Heffalump reveals only Pooh with the HUNNY jar on his head; the marooned Piglet is rescued by Pooh and Christopher Robin who sail up in an umbrella. The dangers are laughed away--isolation is never for very long for the Pooh characters.

Most of the episodes in Winnie-the-Pooh turn upon humorous variations of an "epic" episode, an encounter with a monster, a journey to be undertaken, a particular "problem" or "riddle" to be solved, etc. The propensity of the characters in the story to work themselves into ridiculous postures and situations makes the episodes resemble the "situation comedies" so popular on television, in which a somewhat-less-than-brilliant hero works himself into impossible situations. Always at the end, however, the situation becomes resolved with good will and good humor reigning supreme.

Character

The characters of Winnie-the-Pooh are wonderfully individualized. There is the timid Piglet, morose Eeyore, the pompous Owl, and of course the very serious Pooh Bear. Pooh is the one character who seems to grow with the story. From the rather foolish predicament of being stuck in Rabbit's hole (and being called "Silly Old Bear"), Pooh organizes the rescue of Piglet, instead of being himself rescued by Christopher Robin. Now it is Christopher Robin who turns to Pooh Bear for aid and advice. And from what suddenly seems a source of unbounded wisdom, we hear,

> "We might go in your umbrella," said Pooh.

And the rescue is effected.

Style

The style of Winnie-the-Pooh is both straight-forward and disarming. Sometimes the language serves to move the story ahead with almost no linguistic play to hold up the proceedings. But there are traps when least expected, like the play on "under the name of Sanders." Again when Pooh tries to get into Rabbit's home, language doesn't say what it usually says; and Pooh and Rabbit confuse each other mightily. There is also the corruption of the written language by all the characters, including the literate Christopher Robin. Owl's offense is perhaps the worst: he cannot spell his own name correctly, and he manhandles "Happy Birthday" with careless ease. The poetry (especially Pooh's riddle poetry) plays the same near-nonsense games with the language.

Theme

Although many of the episodes of Winnie-the-Pooh turn upon a humorous treatment of the devices of the epic, Christopher Robin and his friends form a society that rests firmly upon the solid bases of courage, justice, and control. It is basically an enlightened, conservative society, with respect and mutual admiration being earned only by unselfish, intelligent deeds. It takes no less courage to face the dangers of the faceless, the unknown "heffalumps" than it does to face the visible danger of a bear or tiger. Although it may be the accomplishment of a bear of very little brain, it is no insignificant matter for Pooh to discover Eeyore's tail or to discover the means to effect Piglet's rescue from the flood. The hero of every epic must learn of his role as the leader of a society even as he acts as its immediate protector. Thus, in its juvenile way Winnie-the-Pooh asserts the felicity of a society built upon respect, love, and the dignity of an individual who accepts responsibility in his society.

SUGGESTED PROCEDURES:

Literature Presentation

I. Much of the humor and delight of Winnie-the-Pooh arises from its characteristic manipulation of normal linguistic patterns. The teacher should read the book carefully, aloud, to herself before she attempts to read it to a class so that she can handle the transformations of minimal pairs, the reliance upon phonetic spellings, the puns, the "sensible" nonsense, etc.

II. The book should be read aloud by the teacher. During the reading such characters as awkward and well-meaning Pooh and dismal Eeyore will become real personages. It is best to read an episode at a time, with plenty of time for the children to make their own observations about tracking a Woozle, pretending to be a cloud, or finding a donkey's tail being used as a bell rope.

III. The teacher should probably discuss the book with the students periodically as it is read aloud in class. The teacher should guide the discussion within the interests of the students to the recognition and understanding of the devices and interpretations considered in the background information of this packet. The teacher should not force the students into considerations that they are neither interested in nor capable of, but by the same token she should not underestimate the students' ability to perform simple analysis and to react to the manipulation of language in the stories.

Composition Activities

I. As an exercise in oral composition, some of the children might enjoy retelling their favorite episodes from the book.

II. Have the children make up stories about adventures they might have with Winnie-the-Pooh. They could perhaps begin to plan their stories by recalling stories they have made up back in the first grade when they were studying Little Tim and the Brave Sea Captain. They could discuss together the similarities and the differences between the kinds of stories they composed (or could have composed) at that time and the kind of stories that Winnie-the-Pooh would appear in. They probably would see that the "plot lines" of the stories would be similar--a journey into isolation, confrontation with a "monster," and a safe return. But they would find the "setting" of the Pooh story much more restricted--whereas Tim or a hero modeled after him might journey into distant places, Pooh would journey only into an "isolated" part of the garden. The tension in the two stories would be different--whereas Tim might confront a really terrifying danger and overcome it heroically, Pooh might confront a monster that is really a friend in disguise and "overcome" it by "discovery," à la TV situation comedy. (The children should not be expected, or urged, to use this kind of terminology in their discussions; but they should not have difficulty discussing the characteristics of the "adventure" stories they have previously studied and the characteristics of the Pooh stories they are now reading.)

III. Rather than using Winnie-the-Pooh as the hero of a story, many of the children might prefer to use one of their own favorite toys in an "adventure" story, using their own homes or neighborhoods as the setting. There are many places around most neighborhoods, and especially on farms, that would be strange and mysterious and wonderful places for the toys' imaginary adventures.

IV. Try making a "Pooh Rhyme" after the pattern of "Cottleston, Cottleston, Cottleston Pie." Write the poem on the chalk board, omitting the second line. Have the children try making new "second lines," as:

> "A dog can't meow but he can try."

(Leave the poem on the board for some time to give the children time for creating some new lines.)

V. As an exercise in interpreting character and developing the ability to portray character, have the children do this exercise. Prepare some slips of paper with statements on them. Then ask each child to choose some character from Winnie-the-Pooh that he would like to portray. He should then draw a slip of paper, and by the manner in which he makes the statement, attempt to reveal to the other children which character he is impersonating. The rest of the children should attempt to guess the character.

Examples of statements that could be used:

> "It's such a nice day."
> "I think it's time for lunch."

The children should be encouraged to alter and/or expand the statements in order to make them even more revealing of the characters they are attempting to portray. The exercise will be most successful if the same statements are used to portray different characters, so that the children can see how the manner of saying the same thing varies from character to character and reveals something of the speaker.

Language Explorations

I. Diction

A. Make up a set of names for another group of animals. They could be onomatopoetic like Eeyore (Wennee--a horse) or split words like Kanga and Roo (Dino and Saur) or attributive (Carrot, a rabbit), etc.

B. Listen for words and expressions that would be known to an English child, but not to you. List them on a chart.

The children could add to the chart with other British terms that they may have heard that are not commonly used in their area.

C. "WOL" (Owl) uses an "inflated" diction to appear knowledgeabl even when he speaks of the most ordinary things. Ask the children to tell how they would say what Owl is attempting to say. Choose a good number of passages from the core text.

II. Phonology

Point out the alliteration, from page 69, in Piglet's loud cries about the Heffalump. Have the children make up similar alliterative phrases and scramble interchangeable syllables.

III. Punctuation

Examine, with the children, the methods of capitalization that Milne uses in the story. See if they can determine differences between the ways that they would capitalize things and the way that Milne capitalizes things. (Be careful to get the children to recognize the fact that habits and principles of capitalization change from time to time and from place to place. They should recognize that Milne's system of capitalization is different from a modern conventional system of American capitalization; they should not entertain the notion that Milne's system is "wrong," or that their system is "wrong.")

Extended Activities

I. Cutouts of the animal characters in the core text could serve as an introduction to the story; or, if they could be executed by the children themselves, they could be altered in their arrangements to suggest or illustrate stories by the children about the same characters.

II. In order to help children visualize "place" in stories, have them draw the map from the front of the book on a large sheet for the bulletin board. The children could then accompany their own stories with maps, or they could illustrate episodes from the core text by enlarging portions of the large map.

POETRY:

Edward Lear, "The Owl and the Pussy Cat"
Golden Treasury of Poetry
(This delightful poem is a favorite of children, and most of them cannot hear it too many times. It is full of the same kind of fun with characters and with language that characterizes Winnie-the-Pooh.)

A. A. Milne, The World of Christopher Robin (New York: E. P. Dutton and Company, Inc., 1958).
(This book is a combination of Milne's two books of verse, Now We are Six and When We Were Very Young. At least one of these three books should be available in every elementary school library, so they should be easily obtainable. The children will enjoy very much hearing other poems by Milne, especially some of those about Christopher Robin and his friends. Some of Milne's poems are also available in Time for Poetry and The Golden Treasury of Poetry. Note: The teacher should be careful not to

overdo Milne: the children should be left at the point where they wish to hear more.)

BIBLIOGRAPHY:

A. A. Milne, The House at Pooh Corner (New York: E. P. Dutton and Company, Inc., 1928).
Many of the children will want to hear more of Pooh and his company. Some of them may be able to read this book for themselves, or at least wish to try--and then perhaps take it home for their parents to read.

Carlo Collodi, The Adventures of Pinocchio (New York: The Macmillan Company, 1951).

Meindert DeJong, The Singing Hill (New York: Harper and Row, 1962).

Elizabeth Coatsworth, Jock's Island (New York: The Viking Press, 1963).

Eleanor Frances Lattimore, Cousin Melinda (New York: William Morrow & Company, Inc., 1961).

Unit 28: Adventure Story:

MR. POPPER'S PENGUINS

ADVENTURE STORY:
MR. POPPER'S PENGUINS

CORE TEXT:

Richard and Florence Atwater, Mr. Popper's Penguins (Boston: Little, Brown and Company, 1938).

ALTERNATE TEXT:

Theodor Seuss Geisel (Dr. Seuss), McElligot's Pool (New York: Random House, 1947).

GENERAL INTRODUCTION:

Mr. Popper's Penguins is a comic adventure story, one including the outright impossible as well as the very improbable. The hero, Mr. Popper, is a vicarious adventurer for the months that he is not working as a house painter. The story opens with the closing of the working season and the beginning of the adventuring season for Mr. Popper. The Popper family is fairly comfortable, but not too comfortable. And then the radio goes on and Admiral Drake of the South Pole Expedition announces that a package is going to Mr. Popper, and the next day the first penguin arrives. So the adventure begins, accelerating as it goes along, sweeping up everything in its path until the final resolution.

The selection for this unit relates to the other units on adventure, but especially to The Adventures of Tom Sawyer (Mr. Popper is the child hero despite his age) in the sixth grade and Homer Price in the fourth grade. Because of the animal theme it of course ties in with the animal stories. Mr. Popper's Penguins leads from these elementary units to the secondary units, The Making of Stories (grade 7), and The Leader and the Group (Grade 10).

The objectives of this unit are (1) to provide the students with an opportunity to enjoy a completely funny story; (2) to offer the students a story that includes action, suspense, and conflict; (3) to help the students learn to appreciate a man who thinks, feels, and works out his problems in a very unusual, original, yet profitable manner; and (4) to help the students understand values which may be different from their own.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

Again, Mr. Popper's Penguins is a comic adventure story. Its plot follows the formula of a good many children's adventure stories, beginning in a domestic situation and gradually building up to a series of fantastic-heroic or comic-heroic episodes. In some children's stories one finds the hero of the story moving from the realm of the real to the realm of the fantastic by entering into a sort of never-never land--a dream world or another world; this is the case in such stories as Charlotte's Web or Alice in Wonderland. However, in Mr. Popper's Penguins the hero is presented as a man who constantly lives in another world; the main adventure of the story has to do with the appearance, in the actual world, of the wonders concerning which Mr. Popper has dreamed. The dream-wonders are a little like those of Walter Mitty in James Thurber's The Secret Life of Walter Mitty.

Structure

The body of the story is concerned with the comic events which take place when Mr. Popper's dreams are fulfilled and he receives a penguin: a penguin, then another penguin, then a whole family of penguins. The comedy of the story has to do with what happens to a prudent and conventional society when an unconventional element is introduced into it. The family life is turned upside down, the repairman is driven wild, the instruments of law and order are baffled, and eventually the entertainment world is completely disorganized by this new element. What the author is saying is not that penguins would introduce this disturbing element into our society. He is saying that to have a real dreamer in our midst would be to build chaos. Chaos may be altogether more delightful than a "normal" humdrum existence. The disorder created by the dreams is comic because the author begins with a fairly probable situation (that is, with the dreamy-eyed house painter thinking of Antarctic expeditions) and then pushes the story from the realm of the probable to the realm of the fantastic with a perfectly straight face and a perfectly sympathetic love of harmless disorder.

There are two basic motifs in the story. The first is the rags-to-riches sequence: Mr. Popper overbuys on credit and creates a great burden for his family. With bill collectors at his door, without money, with too many penguins to support, he suddenly pops on a bus and resolves all his immediate problems. In fact the whole story is full of these sudden turns of fortune (the arrival of the first penguin, the departure of the last one, and the departure of Mr. Popper himself).

The second motif is the journey from home to the outside world and the encounter with various monsters of modern society. When Mr. Popper leaves the security of his home for the tour of the country he ends up in a New York prison with no way of saving the penguins or freeing himself before it is too late. Only the fortuitous arrival of

Admiral Drake saves Popper and incidentally answers all Mr. Popper's dreams of exploring.

Character

In the story, Mr. Popper is a man whom most people would describe as "shiftless." He works from spring until fall as an unorthodox and mediocre painter and paper-hanger. Yet he is not entirely without some genius. When he absentmindedly paints kitchens two colors, soon everyone wants kitchens two-toned. The remainder of his year is spent dreaming and reading about going to the North and South Poles.

Heroic and childlike at the same time. Mr. Popper is a thoroughly childlike figure; he is more childlike than the children in the story. Mrs. Popper, on the other hand, is a very conventional citizen, conventionally religious and conventionally prudent. She is interested in the Ladies Aid and Missionary Society and interested in having money. And she is not terribly disappointed when Popper leaves for the North Pole, perhaps for several years. She is to Mr. Popper as the businessman is to the dreamer, as the office clerk is to the poet, as Sancho Panza is to Don Quixote.

Style

The style of the story is lucid and straight-forward. The illustrator manages to reinforce a good deal of what the author has to say by picturing the penguins as resembling human beings in various roles: the penguins look like Mr. Popper when he dresses up in his fancy clothes; they tend to look like firemen when they put on firemen's hats; and they tend to look and act like the entertainers whom they imitate and befuddle.

The story is not profound. It is intended more for delight than profit; this is not to say that it is not worth a good deal for purposes of teaching: gaiety is worth a good deal.

Theme

The theme is at best tenuous and not to be taken as a serious moral. Mr. Popper is a dreamer and his dream comes true, but with ramifications he never dreamed of. The strange turn to his wish-fulfillment is resolved only when fate(in the person of Admiral Drake) intervenes.

Author

One evening Florence and Richard Atwater went to the movies accompanied by their daughters, Doris and Carroll, to see the film of the first Byrd Antarctic Expedition. The family was so intrigued by the antics of the penguins that they stayed to see the film again. On the way home Richard Atwater conceived the idea of a children's book. He wrote the fanciful tale but was not satisfied with it. He put it into a drawer of his desk and forgot it. Some time later tragedy struck in the form of complete paralysis for Mr. Atwater. Later, while cleaning desk drawers, Florence Atwater found the manuscript that her husband would never be able to finish. She finished it, and sent it to the publisher with both her and her husband's signatures. Little, Brown and Company accepted it at once and brought it out in 1938. The book, with Robert Lawson's just-right illustrations, was an immediate success.

SUGGESTED PROCEDURES:

Literature Presentation

I. As preparation for the story, locate for the children the Arctic and Antarctic regions on a globe, and discuss the nature of the North and South Poles. Tell children they will be hearing about these places. Tell them to listen particularly for one specific difference between the two poles, concerning penguins. Show the children a picture of a penguin and have them notice how the penguin resembles a man in evening clothes. Perhaps have the children look up and report on penguins' habits and the food they eat, on animals found at each pole and their similarities and differences, and on various explorations which have been conducted at both poles. Have children find pictures of penguins in magazines such as the National Geographic, or pictures of, or news items about, the Arctic or Antarctic regions; have them give oral reports. Also the teacher might ask the children whether they have ever sat and dreamed. Let them know in advance that the story they are about to hear concerns a man who liked to sit and dream and whose dreams came true.

Teachers should bear in mind that the objectives of this unit are literary and not scientific or connected with social studies. However, understanding something about climatic conditions at the poles and the habits of real penguins will increase the children's enjoyment and appreciation of the story.

II. The teacher should discuss with the children the title of the story, the author who wrote it, and the use of chapters in the book. Read the chapter titles aloud and ask the children to guess what happens in each chapter. It will probably take from two to four periods to read the entire story. Before continuing the story each day, the teacher should ask the children to review the preceding incidents so that they may develop a sense of story sequence. Also, children should be given a chance to guess what is likely to happen next in the story. They should compare their guesses with what actually happens in the story. Occasionally, at the end of a period, the teacher might have the children write a short paragraph telling what they think is going to happen in the next reading installment or they might write an original episode which parallels the one just read.

The teacher should tell the children to listen for the descriptions of both Mr. Popper and Mrs. Popper. Ask them to notice how the two characters differ. Tell them to listen for ways that show Mr. Popper as wise or unwise.

III. Discussion

A. Ask the children: Could the story have actually happened? What parts of the story are real, what parts fanciful? (The teacher should develop the idea that the story might have happened except for the episodes where Mr. Popper left the house open for the snow to come in or where he built the ice houses in the basement.)

B. Ask the children to tell you what parts of the story they would like to have re-read.

C. Help the children to discover what the climax is and what action is anti-climactic.

D. Help the children to see or understand the pattern of repetition in the episodes of the story; in the escapades of the penguins and Mr. Popper's continuous adjusting of his family life to the welfare of the penguins.

E. Help children discover the symbolism of the story: penguins, like people, cannot live alone in the world; being part of a group is necessary.

F. Help children understand the differences between Mr. Popper (sloppy, liked to read, unambitious, a dreamer, but adventurous) and Mrs. Popper (neat, had no desire for adventure, accepted hardships, and had no interest in the outside world).

G. Ask the children this question: What might have happened if Mrs. Popper had objected to feeding the penguins shrimp while the family ate beans? If Mrs. Popper had not allowed

Mr. Popper to keep the penguin, how would the family's life have differed?

H. Although Mr. Popper did not act as most conventional fathers do, do you think he was a selfish or thoughtless father? Have children explain their answers.

I. Find clues in the story that indicates the passing of time.

J. In what respect is this story funny? Would you say its primary purpose is to be comic? Why or why not?

K. Have the children compare this story to other adventure stories, such as The 500 Hats of Bartholomew Cubbins, to see whether they can identify the pattern parallel in the two stories.

Composition Activities

I. Nature of Language

Re-read parts of the story which include the penguin sounds. See if the children think that the sounds the penguins make in any way communicate their "thoughts" or their "feelings." Is the oral nature of the "penguin language" in any way like the oral nature of human language? Explore the penguin sounds with the children to see if they carry any specific meaning in any situation. Are the sounds "ork" and "gook" used interchangeably, or do they convey different "meanings"?

II. Phonology

A. As an exercise in the manipulation of minimal pairs of vowel sounds, ask the children to fill the blanks in the following sentences by changing only the vowel sound of the underlined word and placing the new word in the blank:

1. Penguins love to _________ where it is cold. (live)
2. Mr. Popper made a hit in his __________. (hat)
3. Won't you sell me a __________? (seal)
4. Does that shoe fit your __________? (foot)

B. Do the following exercise in the same way, this time changing only the initial consonant sounds:

1. The penguins walked to the bus without making a _______. (fuss)

2. Captain Cook said, " ________." (Gook)
3. The penguins became bold when it was ________. (cold)
4. A bear sat in a ________. (chair)

III. Morphology

Ask the children to look through the story to discover different ways to form plurals.

Examples:

penguin	woman
painter	shrimp
child	fish

IV. Vocabulary

Have children use orally the following vocabulary words from the story in sentences of their own composing. Then have them supply synonyms for these words:

heathen
authorities
prostrate
irritable
expedition
rookery
promenade
tobogganed

Extended Activities

I. Give manually skillful children an opportunity to create penguins; they are quite easily modeled in clay. One interesting method of creating penguins is to use old light bulbs as a base and complete the figure of the penguin with papier-mâché.

II. Have the children make a colorful poster advertising the Penguin Act. They might accompany the poster with advertising copy for a newspaper ad.

POETRY:

Robert Louis Stevenson, "Travel" — Golden Treasury of Poetry
(This poem depicts the marvels of faraway places as they appear to a home-bound child. The kind of travel in fantasy is parallel to Mr. Popper's ventures during the winter months.)

Kenneth Grahame, "Ducks' Ditty" — Time for Poetry
(The ducks in this little poem, one of Ratty's poems in The Wind in the Willows, describes the same sort of uncaring sport that the penguins exhibit in Mr. Popper's Penguins.)

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Unit 29: Myth:

DAEDALUS AND ICARUS

CLYTIE

NARCISSUS

MYTH:
DAEDALUS AND ICARUS
CLYTIE
NARCISSUS

CORE TEXT:

Margaret Evans Price, Myths and Enchantment Tales, ill. by Evelyn Urbanowich (New York: Rand McNally & Co., 1960).

GENERAL INTRODUCTION:

Within the pattern of the series of units on the myth, which takes up progressively more complex stories, this unit examines three myths from the great body of Greek mythology. The unit should help the children toward a more thorough understanding of the world of myth, a world so important to the literature of Western civilization that one can hardly understand that literature without understanding myths. Myths are stories invented and used by people of primitive cultures to explain many of the natural and (as they believed) supernatural phenomena that they observed.

The objectives of the unit are: (1) to enrich the children's background in mythology; (2) to point out some attempts of ancient man to explain his environment; (3) to prepare for additional understanding and appreciation of other art forms; and (4) to enable the students to hear some stories that they will recognize as especially beautiful and satisfying.

Myths are part of a child's literary heritage and they are necessary to the understanding of many fine literary works which the children will study later. To enumerate all the units to which this unit relates would be to catalogue a large share of the literature curriculum. In the Greek myths of this unit the relationships between gods and human beings are much more complex than they are in the simpler Indian nature myths of the first grade unit and the story of Midas in the second grade unit. The teacher of this unit should be familiar with all eight elementary units on the myth, and she will find the trilogy of seventh grade units on mythology particularly useful. The series, called Religious Story (Part I: Classical Myth; Part II: Hebrew Literature; Part III: American Indian Myth), furnishes a good deal of information the teacher of young children should know if she is to teach myths with some fullness of understanding. Because the stories in this unit are part of the same Greek folk literature to which the fables of Aesop belong, this unit is closely related to the first, second, and fourth grade units on the fable. And the insights that the children gain in this unit will be extremely useful to them in the fifth and sixth grade units on myth and fanciful tale. Insofar as the stories of this unit express Greek moral idealism, they relate to two of the larger concerns of the entire literature curriculum: the consideration of literature as a vehicle for expressing the nature of the good life and the ways it has been corrupted, and as a vehicle for the imaginative expression of the essential moral and ethical precepts and assumptions upon which our culture stands.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

Very simply, myths are stories used by people of primitive cultures to express their ideas about deities, the origin of the world they live in, and the workings of nature. The principal themes of myths are the creation of the earth and of peoples and creatures, the origin or explanation of seasons and constellations and other natural phenomena, and the origin of social or religious customs. Within bodies of mythology, many of the "origins of things" are the results of punishments or rewards (usually "dealt out" by gods) for vices or virtues (usually exemplified by the actions of human beings). Since the myths of a society serve together to express a moral code, a quite natural development eventually produces "epic" literature--works which exemplify the moral code of a society through the actions of a single hero.

Myths of many cultures are amazingly similar although the cultures may be far apart in time and place. Indian, Norse, Japanese, and Greek myths are original with the cultures, but the Roman myths were in large part borrowed from the Greeks and superimposed on the Roman culture. In all these bodies of mythology, myths are attempts to explain the environment of the people. It was only natural that the mythmakers used the things they could see--the sun, the moon, the stars, the wind, the sea, plants, animals, etc.--to symbolize the forces they believed operated to make things happen to them.

The people in early stages of primitive cultures generally accepted the literal truth of their mythology, frequently developing it into an organized body of religion, which sometimes (as in Rome) outlasted the belief in the myths that shared its beginning. As a culture grows more sophisticated, its myths often are refined artistically and ethically by interpreters who recognize their value, but can no longer accept them as literal explanations of phenomena. The myths of Greece were developed by the Greeks and Romans to a very high level before the Christian period, and have served as part of the Christian world's heritage from the classical world through an apparently inexhaustible capacity for redefinition and adaptation to the cultural interests of Western man.

Structure

The story of "Daedalus and Icarus" presents a conception of one kind of hero: the highly skilled artisan. Daedalus is not one of the gods; he is not divine, yet he is more skillful than the average man: he alone has the ability to construct the Labyrinth of Crete; he alone has the cleverness to discover the secret of flight. Although he is a victim of circumstances, he controls his world and escapes bondage by exercising his reason and his great skill. As a man who is "larger than life," Daedalus represents a common kind of hero in Greek legend. The Greek heroes were close to the gods and communicated freely with them; indeed, many of the legendary heroes were demigods--half man and half god. A god-like man, or even a man who was half god, was plausible in ancient Greece, for her gods were creatures with human reason and human emotions. They had super-human powers, to be sure, but the Greeks thought of the gods as living in a society of human forms and as operating on human principles of psychology. The stories of Clytie and Narcissus in this unit show that the gods could feel pity and amusement for man and that they could feel these emotions as a group just as men are likely to do. In these stories, as in Greek mythology generally, the gods resemble people morally and psychologically, except for their superior knowledge and power.

All three of the stories in this unit end by explaining the origin of something, although the explanations do not always appear to be the major purpose of the myths. They are not simple pourquoi stories like the Indian myths of the first grade unit, although these stories may have had their very ancient origins in such explanations. The Clytie and Narcissus stories are very brief versions of a very large group of myths gathered together in the Metamorphoses by the Roman poet Ovid. These versions date from a time when the culture had developed strong interests in moral and psychological questions, so these stories which resemble the nature myths of more primitive cultures were generally considered by their author and their audience to be more allegorical than historical. (The teacher might well consult an edition of Ovid's Metamorphoses to read the myths for herself and to see how they relate to various children's versions.)

In the Greek conception of things, the just reward that a man must reap as a result of his moral behavior was a basic part of the relationship between man and the supernatural beings that inhabit the universe. The sin most summarily requited by the Greek gods was the sin of hubris, closely akin to the cardinal sin of pride in Christian theology, which meant that a man was presumptuous in attempting to be too much like the gods or in attempting to rise above his "proper" assigned station even in human society. The story of Daedalus and Icarus may have started as a legend explaining the naming of a particular body of water, or it may have started as a legend expressing an ancient dream of human flight, or the story of Narcissus may have begun as an explanation of the creation of a certain flower. No one can be certain of the origin of any myth, but one can see how the imagination of the people might seize upon such simple stories or upon such common phenomena in order to create illustrations of admirable human qualities, or illustrations of the punishment of vice or of violation of the natural laws of the universe.

One can also easily discover elements of the folk tale and the fable in each of the stories. After the manner of the fable, Daedalus is wise in his moderation, Icarus is foolish in his disobedience and presumption, Narcissus is foolish in his vanity and aspiration to an unattainable. Clytie is a less extreme case, since it was not necessarily inappropriate for a nymph to love a god; but her pining away is not held up as a pattern to be imitated. In the first two stories the wise are rewarded, and the foolish go directly to their destruction without pity or tears. The justice meted out is an even-handed justice; as in all folk tales, the good are rewarded mightily and the wicked are punished terribly. The moral implications of the stories are clear, direct, unequivocal. These themes of retribution and reward become more complex in myths that appear later in the curriculum, particularly when the gods who mete out justice are swayed by their passions.

Style

The author of the versions of the tales used in this unit, Margaret Evans Price, has attempted to adapt the "original," or classical, versions of the stories for young children. Consequently, the style of the stories is simple and some of the motivation has been deleted or altered to avoid the issue of illicit passion. The greater wealth of images in classical accounts of the myths is somewhat compensated for by the illustrations. When a child appears in these adaptations, his degree of participation in the story is usually larger than in more standard versions of the myths. For example, in this version Daedalus gets his idea from Icarus' dead bird, while it is ordinarily the father alone who thinks of making wings.

SUGGESTED PROCEDURES:

Literature Presentation

I. "Daedalus and Icarus"

A. Before reading or telling the story of Daedalus and Icarus, acquaint the children with the names of the main characters. Write the names on the chalk board and pronounce them for the children. Explain that Daedalus is the Greek word for "cunning worker," and that this is a story about the results of some of that work. Daedalus had a small son named Icarus who was in some ways much like small children of today.

B. Although the story may be read aloud from Margaret Evans Price's book, myths are especially effective if told well by the teacher. The teacher might consult other versions of this and other myths for assistance in making up a suitable version for oral presentation.

C. Direct the discussion to a consideration of questions such as the following:

1. Why do you think Icarus disobeyed his father when he started home?
2. Do you sometimes disobey? Do you always realize at the time that you are doing it? Are you always aware of what will happen to you if you do disobey? Does the punishment you receive for disobedience always seem to you to be just?

II. "Clytie" and "Narcissus"

A. Review briefly what myths are concerned with generally, if the children have any very clear notions about them by this time. After recalling with the children earlier nature myths, or pourquoi stories (perhaps "The Story of the First Woodpecker" from the first grade "myth" unit, or even "The Elephant's Child" from the first grade "animal stories" unit, for example), tell them that these stories are of the same kind. In these stories, too, there are people who are transformed into something else.

B. Again, these stories are especially effective if told well by the teacher.

C. After the reading or telling of the story, lead the discussion to a consideration of the following:

1. The foolishness of Narcissus in not noticing Echo, and the

unusual way the myth regards Apollo's not noticing Clytie.

2. The closeness of pity and amusement as emotions in the two myths.
3. The reward of Clytie and the fate of Narcissus as explanations of the origins of two flowers. Which flower do you suppose the Greeks admired more? Why did the gods turn these young people into flowers instead of into something else, such as dogs or rainbows? What do you suppose the gods would have turned Icarus into if they had decided to transform him into something else? An eagle?

Composition Activities

I. After reading or telling the myth of Daedalus and Icarus, talk about things that the children might like to do if they could fly without the benefit of airplanes, rockets, etc. Some of the children might even be able to tell about their attempts at flying. Then suggest that the children write a paragraph or so beginning, "If I could make some wings for myself and fly, I would . . . ."

II. Most of the children have probably written nature myths or brief pourquoi stories previously. Many of them might like to try again, this time writing a story about the origin of a flower that they know of. They should attempt especially to make the "plot" of the story build upon a particular characteristic of a particular flower, explaining for example why a rose closes up at night, or why a water lily grows floating on water instead of on land, or why peonies have to have ants on them to remove the wax from the buds, etc.

Language Explorations

I. Vocabulary

As the children discover the meaning of the word "labyrinth," discuss synonyms. The children will know of "maze" as a synonym for "labyrinth." Ask them to read all of the dictionary meanings of "maze." See if they can determine the relationship of the word "confuse" by remembering the story of Daedalus' creation of the Labyrinth of Crete. Ask them to find synonyms for other words that appear in the stories.

II. Syntax

Any number of sentences from the core text will serve as inspirations for sentence expansion exercises. Example:

a. Icarus was a young boy.
b. Icarus was a young boy who flew.
c. Icarus was a young boy who lived on an island with his father Daedalus.

Extended Activities

I. Make a "time line" of reports on man's attempts at flight (Daedalus, da Vinci, Wright Brothers, etc.).

II. Bring in pictures of Greek architecture and comment on their beauty. There should be no special attempt to teach names of the buildings, but the children will probably be especially interested in pictures of ancient buildings still standing in Greece.

POETRY:

William Wordsworth, "The Daffodils" Golden Treasury of Poetry (This poem is one of the best known poems in English about flowers. Its rhythm, as well as its diction, captures the "dancing of the daffodils in the breeze." In addition to being enjoyable for its own sake, this poem could easily inspire a nature myth accounting for the dancing of the daffodils.)

After hearing the story of Daedalus and Icarus, the children will be especially interested in and amused by this humorous modern parallel.

DARIUS GREEN AND HIS FLYING MACHINE

by

John Townsend Trowbridge

If ever there lived a Yankee lad,
    Wise or otherwise, good or bad,
Who, seeing the birds fly, didn't jump
With flapping arms from stake or stump
    Or, spreading the tail
    Of his coat for a sail,
Take a soaring leap from post or rail,
    And wonder why
    He couldn't fly,
And flap and flutter and wish and try,--
If ever you knew a country dunce
Who didn't try that as often as once,

All I can say is, that's a sign
He never would do for a hero of mine

An aspiring genius was D. Green:
The son of a farmer, --age fourteen;
His body was long and lank and lean, --
Just right for flying, as will be seen;
He had two eyes as bright as a bean,
And a freckled nose that grew between,
A little awry, --for I must mention
That he had riveted his attention
Upon his wonderful invention,
Twisting his tongue as he twisted the strings
And working his face as he worked the wings,
And with every turn of gimlet and screw
Turning the screwing his mouth round too.
Till his nose seemed bent
To catch the scent,
Around some corner, of new-baked pies,
And wrinkled cheeks and squinting eyes
Grew puckered into a queer grimace,
That made him look very droll in the face,
And also very wise.

And wise he must have been, to do more
Than ever a genius did before,
Excepting Daedalus of yore
And his son Icarus, who wore
Upon their backs
Those wings of wax
He had read of in the old almanacks.
Darius was clearly of the opinion,
That the air was also man's dominion,
And that, with paddle or fin or pinion,
We soon or late
Should navigate
The azure as now we sail the sea.
The thing looks simple enough to me;
And if you doubt it,
Hear how Darius reasoned about it.

"The Birds can fly,
An' why can't I?
Must we give in,"
Says he with a grin,
"'T the bluebird an' phoebe
Are smarter'n we be?

Jest fold our hands an' see the swaller
An' blackbird an' catbird beat us holler?
Does the leetle chatterin', sassy wren,
No bigger'n my thumb, know more than men?
    Jest show me that!
    Er prove 't the bat
Hez got more brains than's in my hat,
An' I'll back down; an' not till then!"

He argued further: "Ner I can't see
What's th' use o' wings to a bumblebee,
Fer to git a livin' with, more'n to me;--
    Ain't my business
    Importanter'n his'n is?

    "That Icarus
    Was a silly cuss, --
Him an' his daddy Daedalus.
They might 'a' knowed wings made o' wax
Wouldn't stan' sun-heat an' hard whacks.
    I'll make mine o' luther,
    Er suthin' er other."

And he said to himself, as he tinkered and planned:
"But I ain't goin' to show my hand
To nummies that never can understand
The fust idee that's big an' grand.
    They'd 'a' laft an' made fun
O' Creation itself afore 't was done!"
So he kept his secret from all the rest,
Safely buttoned within his vest;
And in the loft above the shed
Himself he locks, with thimble and thread
And wax and hammer and buckles and screws,
And all such things as geniuses use;--
Two bats for patterns, curious fellows!
A charcoal-pot and pair of bellows;
An old hoop-skirt or two as well as
Some wire, and several old umbrellas;
A carriage-cover, for tail and wings;
A piece of harness; and straps and strings;
    And a big strong box,
    In which he locks
These and a hundred other things.

His grinning brothers, Reuben and Burke
And Nathan and Jotham and Solomon, lurk

Around the corner to see him work, --
Sitting cross-legged, like a Turk,
Drawing the waxed-end through with a jerk,
And boring the holes with a comical quirk
Of his wise old head, and a knowing smirk.
But vainly they mounted each other's backs,
And poked through knot-holes and pried through
  cracks;
With wood from the pile and straw from the stacks
He plugged the knot-holes and calked the cracks;
And a bucket of water, which one would think
He had brought up into the loft to drink
      When he chanced to be dry,
      Stood always nigh.
      For Darius was sly!
And whenever at work he happened to spy
At chink or crevice a blinking eye,
He let a dipper of water fly.
"Take that! an' ef ever ye git a peep,
Guess ye'll ketch a weasel asleep!"
      And he sings as he locks
      His big strong box:--

SONG

"The weasel's head is small an' trim,
An' he is leetle an' long an' slim,
An' quick of motion an' nimble of limb,
      An' ef yeou'll be
      Advised by me,
Keep wide awake when ye're ketchin' him!"

      So day after day
He stitched and tinkered and hammered away,
      Till at last 't was done, --
The greatest invention under the sun!
"An' now," says Darius, "hooray fer some fun!"

      'T was the Fourth of July,
      And the weather was dry,
And not a cloud was on all the sky,
Save a few light fleeces, which here and there,
      Half mist, half air,
Like foam on the ocean went floating by:
Just as lovely a morning as ever was seen
For a nice little trip in a flying-machine.

Thought cunning Darius: "Now I sha'n 't go
Along 'ith the fellers to see the show.
I'll say I've got sich a terrible cough!
An' then, when the folks 'ave all gone off,
I'll hev full swing
Fer to try the thing,
An' practyse a leetle on the wing."

"Ain't goin' to see the celebration?"
Says Brother Nate. "No; botheration!
I've got sich a cold--a toothache--I--
My gracious!--feel's though I should fly!"

Said Jotham, "'Sho!
Guess ye better go."
But Darius said, "No!
Shouldn't wonder 'f yeou might see me, though,
'Long 'bout noon, if I git red
O' this jumpin', thumpin' pain 'n my head."
For all the while to himself he said:

"I tell ye what!
I'll fly a few times around the lot,
To see how't seems, then soon's I've got
The hang o' the thing, ez likely's not,
I'll astonish the nation,
An' all creation,
By flyin ' over the celebration!
Over their heads I'll sail like an eagle;
I'll balance myself on my wings like a sea-gull;
I'll dance on the chimbleys; I'll stan' on the steeple;
I'll flop up to winders an' scare the people!
I'll light on the libbe'ty-pole, an' crow;
An' I'll say to the gawpin' fools below:
'What world's this 'ere
That I've come near?'
Fer I'll make 'em b'lieve I'm a chap f'm the moon!
An' I'll try a race 'ith their ol' bulloon."

He crept from his bed:
And seeing the others were gone, he said,
"I'm a gittin' over the cold 'n my head."
And away he sped,
To open the wonderful box in the shed.

His brothers had walked but a little way
When Jotham to Natham chanced to say,

"What on airth is he up to, hey?"
"Don'o'--the' 's suthin' er other to pay,
Er he wouldn't 'a' stayed to hum to-day."
Says Burke, "His toothache's all 'n his eye!
He never'd miss a Fo'th-o'-July
Ef he hedn't got some machine to try."
Then Sol, the little one, spoke: "By darn!
Le's hurry back an' hide 'n the barn,
An' pay him fer tellin' us that yarn!"
"Agreed!" Through the orchard they creep back,
Along by the fences, behind the stack,
And one by one, through a hole in the wall,
In under the dusty barn they crawl,
Dressed in their Sunday garments all;
And a very astonishing sight was that,
When each in his cobwebbed coat and hat
Came up through the floor like an ancient rat.
    And there they hid;
    And Reuben slid
The fastenings back, and door undid.
    "Keep dark!" said he,
"While I squint an' see what the' is to see."

As knights of old put on their mail,--
    From head to foot
    An iron suit,
Iron jacket and iron boot,
Iron breeches, and on the head
No hat, but an iron pot instead,
    And under the chin the bail,--
I believe they called the thing a helm:
And the lid they carried they called a shield;
And, thus accoutred, they took the field,
Sallying forth to overwhelm
The dragons and pagans that plagued the realm:--
    So this modern knight
    Prepared for flight,
Put on his wings and strapped them tight;
Jointed and jaunty, strong and light;
Buckled them fast to shoulder and hip,--
Ten feet they measured from tip to tip!
And a helm had he, but that he wore
Not on his head like those of yore,
    But more like the helm of a ship.

"Hush!" Reuben said,
"He's up in the shed!
He's opened the winder, --I see his head!
He stretches it out,
An' pokes it about,
Lookin' to see 'f the coast is clear,
An' nobody near:--
Guess he don'o' who's hid in here!
He's riggin' a spring-board over the sill!
Stop laffin', Solomon! Burke, keep still!

He's a climbin' out now--Of all the things!
What's he got on? I van, it's wings!
An' that 'tother thing? I vum, it's a tail!
An' there he sets like a hawk on a rail!
Steppin' careful, he travels the length
Of his spring-board, and teeters to try its strength.
Now he stretches his wings, like a monstrous bat;
Peeks over his shoulder, this way an' that,
Fer to see 'f the's any one passin' by;
But the's on'y a ca'f an' a goslin' nigh.
They turn up at him a wonderin' eye,
To see . . . The dragon! he's goin' to fly!
Away he goes! Jimminy! what a jump!
Flop--flop--an' plump
To the ground with a thump!
Flutt'rin' an' flound'rin', all 'n a lump!"

As a demon is hurled by an angel's spear,
Heels over head, to his proper sphere, --
Heels over head, and head over heels,
Dizzily down the abyss he wheels, --
So fell Darius. Upon his crown,
In the midst of the barn-yard, he came down,
In a wonderful whirl of tangled strings
Broken braces and broken springs,
Broken tail and broken wings,
Shooting-stars, and various things, --
Barn-yard litter of straw and chaff,
And much that wasn't so sweet by half.
Away with a bellow fled the calf,
And what was that? Did the gosling laugh?
'Tis a merry roar
From the old barn-door,
And he hears the voice of Jotham crying,
"Say D'rius! how de yeou like flying?"

Slowly, ruefully, where he lay,
Darius just turned and looked that way,
As he stanched his sorrowful nose with his cuff.
"Wall, I like flyin' well enough,"
He said; "but the' ain't sich a thunderin' sight
O' fun in 't when ye come to light."

Moral.

I just have room for the moral here:
And this is the moral, --Stick to your sphere.
Or if you insist, as you have the right,
On spreading your wings for a loftier flight,
The moral is, --Take care how you light.

--from John Townsend Trowbridge, The Poetical Works of Trowbridge (Boston: Houghton-Mifflin Co.)

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Florence Holbrook, The Book of Nature Myths (Boston: Houghton Mifflin Company, 1930).

Dorothy G. Hosford, Thunder of the Gods (New York: Henry Holt Company, 1952).

Ingri and Edgar Parin D'Aulaire's Book of Greek Myths (Garden City, N. Y.: Doubleday and Company, Inc., 1962) should be a part of the teacher's "myth" reference library for its *wealth of creation myths and* excellent illustrations.

Unit 30: Fable:

THE MUSICIANS OF BREMEN

CHANTICLEER AND THE FOX

FABLE:
THE MUSICIANS OF BREMEN
CHANTICLEER AND THE FOX

CORE TEXTS:

"The Musicians of Bremen," from the Brothers Grimm, Fairy Tales (New York: W. W. Norton & Company, Inc., 1961).

Geoffrey Chaucer, Chanticleer and the Fox, adapted by Barbara Cooney (New York: Thomas Y. Crowell Company, 1958).

GENERAL INTRODUCTION:

This unit includes the study of the fable characteristics of two stories that have long been favorites of children: "The Musicians of Bremen," from the German folk tales collected by the Brothers Grimm; and Chanticleer and the Fox, from "The Nun's Priest's Tale" of Chaucer's Canterbury Tales. Both of these stories are "talking beast tales," and both operate on levels of meaning in addition to the literal level. Such stories as these for centuries have been used for purposes of social and political satire, and for religious and ethical instruction. But the didacticism implicit in these tales need not be treated heavy-handedly, since they appeal strongly to children as do the folk tales that they so closely resemble.

The objectives of this unit are (1) to investigate stories which combine the characteristics of the fable with the structural patterns common to the folk tale; (2) to give students an opportunity for simple analyses of stories; (3) to help children begin to think about the fable as a class and develop logical associations in connection with the class; and (4) to give children an enjoyable experience with literature to their taste while increasing their knowledge and appreciation of their literary heritage.

This unit is a significant developmental step in the series of "fable" units. The first two grades introduce the child to the common devices and patterns of the simplest fables. This unit is an introduction to the use of those fable devices and patterns for literary purposes. The fourth and fifth grade units return to a more intensive, more analytical study of the classical fable, while the sixth grade unit on The Wind in the Willows builds directly upon this unit's introduction of the use of the fable for more complex literary structures.

Since the fable itself could be included in the general classification "folk literature" because of its origins in the ancient oral literatures of various cultures, this unit relates closely to the elementary units on the folk tale. The "folk tale" characteristics of these two stories are nearly as pronounced as the "fable" characteristics (and in the case of "The Musicians of Bremen" even more so); consequently, the teacher should consult the packets for the "folk tale" units in the elementary program. And, of course, as stories of talking beasts, the stories are related to the other units in the program that treat of animals--in addition to the "animal story" units, particularly the first and second grade "folk tale" units, the first grade "fanciful tale" unit, and the fourth grade unit on Charlotte's Web.

As the study of a form which characteristically uses the oblique perspectives of satire, symbolism, and allegory, the study of the fable here points to other units concerned with levels of meaning and with simple symbolism (for example, the fifth grade unit on The Door in the Wall). Besides coordinating with a great number of other elementary units in a prolonged look at some varieties of literary forms, expressions, and meanings, this unit on the fable helps to form an important foundation for a number of more analytical secondary units: units which take up the satiric use of the fable (ninth and twelfth grade units on satire); units which take up more sophisticated Greek literature (seventh grade unit on the classical myth, ninth grade unit on the epic, and tenth grade unit on tragedy); and units which take up techniques for attacking secondary levels of meaning (Grade 7 units, The Making of Stories and The Meaning of Stories).

Insofar as the unit studies stories which express a kind of moral idealism, it relates to the entire curriculum's consideration of literature as a vehicle for expressing the corruptions of the nature of the good life and for expressing imaginatively the essential moral and ethical precepts and assumptions upon which our culture stands. To see how closely these simple fables correspond to the basic standards of moral behavior in Western civilization, compare the qualities affirmed in these fables with those qualities which go to form The Noble Man in Western Culture, a central eighth grade unit. The culmination of the elementary units on the fable in the sixth grade unit on Kenneth Grahame's The Wind in the Willows, a humorous, satiric, allegorical representation of the good and the bad in modern society.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

These fables are notable within the context of the "fable" units for the first five grades in that they do not belong to any of the three great bodies of fables generally known today: the fables of ancient India, "Aesop's" fables, or the French fables of La Fontaine. "The Musicians of Bremen" has folk origins and is included in the tales collected by the German scholars, Jacob and Wilhelm Grimm. Geoffrey Chaucer, the author of the Canterbury Tales, from which Chanticleer and the Fox originates, hardly needs to be revealed: he ranks with Shakespeare and Milton as one of the three greatest writers of the English language. The adaptation of Barbara Cooney is particularly fine for children, and the magnificent illustrations were good enough to merit the 1959 Caldecott Medal, an award presented each year to "the artist of the most distinguished American picture book for children."

Genre

Fables had their origin in the talking beast tales which developed as a part of the folklore of most primitive cultures. In some cultures these tales turned into legends and myths, as we can see in the case of the mythology of the American Indian. But when these tales came to be used for satiric and/or moralistic purposes, they became fables. Only the people of Greece and the people of India made this a general practice; thus most of the fables we know today derive either directly or indirectly from the beast tales of these two ancient cultures.

The fable in the traditional sense is a short narrative which uses animals or inanimate objects (but sometimes human beings) to personify abstractions of good and evil, or wisdom and foolishness, to teach a moral lesson. The plot of the fable is intended to be simple, and the moral is intended to be obvious--indeed, it is usually stated explicitly at the end of the fable. The personifications of the fable illustrate qualities, and the actions of the characters provide examples of wise or foolish behavior, in ways that are intended to be understandable and memorable to simple minds. The simplicity of the fable genre appeals to children perhaps because the child's view of the world may be somewhat similar to that of the people among whom the fables originated. Although not written especially for children, fables are more deserving of the term "children's literature" than any other form of writing in existence prior to the 18th century.

The stories for this unit do not conform entirely to this pattern. For example, "The Musicians of Bremen" implies a moral, but does not specifically state it. Chanticleer and the Fox is a true fable in the sense that the moral is stated by the characters themselves as the "lessons" they learned from their experience.

Interpretation

This is not to say that all sides of every piece of literature that we include under the genre "fable" should be utterly clear to every third grade child. Fables are especially useful for satiric purposes, and the basic genre of the fable has blossomed into extremely complex literary productions, to which these comments apply only insofar as these selections are *basically* fables. *Chanticleer and the Fox* is a case in point: Chaucer used a number of literary devices for specific purposes in this tale. This particular part of the "Nun's Priest's Tale" that we have here surely is a fable, and a good one--the animals talk, the action dramatizes a "moral," and the moral itself is stated at the end. The style of Chaucer's original is the mock-heroic, so cleverly done that the "Nun's Priest's Tale" ranks second only to Pope's *Rape of the Lock* in the English language as a verse mock epic. The object of the story undoubtedly is satire, though there is a good deal of difference of opinion among modern scholars as to what the object of satire is. It is a tribute to the artistry of Chaucer that the story operates independently and convincingly on each level; that is, the story *can* be read simply as a fable, it can be read simply as a mock epic, it can be read simply as a satire, and it is completely successful on all levels even if one does not recognize or treat the other levels.

The two fables suggested for study in this unit are both, at least at one level, social satires. In looking at the picture of the callous master and the rebellion of the animals in "The Musicians of Bremen" one does not have to use much imagination to recognize the insensitive country squires and nobility of late 18th century Germany and the restive peasants of the same period. The animals in this story rebel against the inequities of the great estate in a relatively harmless fashion, but the spirit which created this story was to erupt in the less harmless rebellion portrayed in *A Tale of Two Cities*: the French Revolution and its sister rebellions throughout Europe. The tale emerges from the lower classes, and its sympathies are clearly with the rebellious and exploited animals; for the animals are portrayed not only as rebelling with good cause but also as different in kind from those more vicious rebels against the social order: the robbers. The animals rebel only to create a better and more stable social order, that which they establish in their raucous triumph over the robbers.

The social satire in *Chanticleer and the Fox* is somewhat more difficult. In the comic relationship between Chanticleer and Dame Partlet ("Pertelote" in the original) there is assuredly some satire on inordinate love. The general object of satire may be political; it probably involves the dispute between the mendicant orders and the ecclesiastical system that was raging in England during Chaucer's time. As a "religious" allegory, it has been suggested that Chanticleer stood for a proud clergyman, Dame Partlet for a woman who tempts him, and the fox for a devilish fallen clergyman, perhaps a friar. There is a possibility that the story is a spiritual allegory, representing the reincarnation and redemption. Indeed, Chaucer's original tale undoubtedly operates on all these levels, since it was the habit of medieval literature to contain a number of different levels of meaning. All this does not mean that the student should be able to figure out the levels of meaning; the teacher herself cannot determine these interpretations without years of specialized training, and even then with no absolute certainty. These levels of interpretation are only hinted at here to illustrate the fact that even the simple fable that we deal with in the elementary school is frequently veiled about with satire, symbolism, and allegory. But the teacher, and probably the student, can determine the more obvious level of meaning implicit in this story as in most fables: the tale is a satire upon people who are puffed up by pride and who allow themselves to be taken in by flattery.

While both tales are essentially social satires, both can be read at other levels. Both are comic; both deal with a humanized animal life attractive to children; both follow a general plot pattern common in children's literature. But it may be well to observe that here the similarity ends, and precisely because the two stories are intended to present a critique of two different kinds of social evil. Whether children will come to see the satiric implications of the stories is a moot point; certainly, they should not be forced to intellectualize about such stories as these. On the other hand, if in the discussion of the stories they seem rather naturally to be moving toward perceiving the satiric implications of the tales, the teacher will probably not be doing wrong if she gives the students a few cues. Such perception of social satire will assist children later when they encounter such works as _The Wind in the Willows_ (sixth grade), _Animal Farm_ (ninth grade), and _Gulliver's Travels_ (twelfth grade). Various students may attack different levels of meaning in these stories; but all students should be able to appreciate the stories' high good humor.

Structure

The structure of all fables is extremely simple, and one might classify the simple fables into two general groups according to their plot patterns. One group contains those fables with a single impersonal character involved in a single incident to express the moral lesson. The second group includes those fables built upon the conflict between the wise beast and the foolish beast. The plot structures of the two stories in this unit, however, since they use the devices of the fable for rather more complex purposes, combine these basic plot patterns with other structural motifs common to other forms of children's literature.

Both of these stories combine a variation of the wise beast--foolish beast motif with the motif of the journey into the mysterious world and the confrontation with a monster. In "The Musicians of Bremen," the animals constitute the wise beast, and the variation arises when it becomes quite obvious that the "foolish beast" role is played by human beings, the robbers, and,within the satiric implications of the tale, the former masters of the animals. The animals in the story all escape from harsh homes, they journey in isolation (as a group, that is) into the mysterious world, meet a monster (the robbers), and by overcoming the monster establish rather miraculously a happier, more secure home. Furthermore, the story builds up through the cumulative repetition so common to children's stories: the repetition includes both repetition of incident and verbal repetition, as the animals gather together along the way. If the "folk tale" unit for the third grade precedes this unit, the children will be very familiar with all these structuring devices and they should be able to recognize them rather quickly. These common devices go to make a story that third grade children can understand thoroughly and enjoy immensely.

Chanticleer and the Fox, too, builds upon similar structuring devices. The conflict between the wise beast and the foolish beast creates a "dual fable" structure in this story, for both the fox and the rooster are foolish at one time or another. Both gain wisdom through the sequence of incidents in the story, and each expresses verbally the "lesson" that he has learned. Overall, Chanticleer plays the role of the wise beast, since he accomplishes victory in the end--not because he is inherently wiser than the fox(as the tortoise is inherently wiser than the hare in "The Hare and the Tortoise" or as the ant is inherently wiser than the grasshopper in "The Ant and the Grasshopper "). Chanticleer appears to be the wiser of the two because he gains his wisdom sooner than the fox. This story too follows the pattern of the confrontation with a monster, but again with interesting variations. In contrast to "The Musicians of Bremen," this story begins in a secure home. Chanticleer does journey out into the mysterious world, but he meets the monster before he goes and the monster carries him out into isolation. The fact that the monster invades the security of the home is quite important in the satiric implications of the story.

Character

The characters of simple fables are flat--they have no family, no pasts, no inner selves. They are generally completely impersonal, as "cold" as the abstractions they represent. But the children will readily see that such is not the case in these stories. True, the characters of both of these stories, especially of "The Musicians of Bremen," are flat in comparison with the thoroughly developed characters of the modern short story or novel. However, the students can see that when the devices of the fable are simply used to create stories of quite another kind the characters can appear to be quite different from the conventional characters of the fable. We know something of the feelings and desires of the animals going to Bremen; this knowledge is important to the meaning of the story. And we know a great deal about Chanticleer and Dame Partlet; as a matter of fact, the characterization is quite remarkable considering the brevity of the story.

Style

In the ordinary fable, the characters are symbols with little or no interest in the characters themselves. There are few descriptions of either people or places. The style is extraordinarily simple narrative. But these two stories are much more elaborate in their stylistic features, especially *Chanticleer and the Fox*. Both stories contain enough archaisms or "near-archaisms" to retain the flavor of "old" language. *Chanticleer and the Fox* is full of patterns left over from the Middle English in which it was originally written: such as, "truly, she held the heart of Chanticleer all tightly locked," "now sing, sir, for holy charity," "God let him never prosper," etc. "The Musicians of Bremen" is full of picturesque sayings: "perceiving that no good wind was blowing," "I took to flight," "old shaver, what has crossed you," "you crow through marrow and bone," etc. The teacher should probably not interrupt the reading of the stories to explain such language, but she should either prepare for them before she reads the stories or have the children listen for them, then explain them, and read the story again.

Chanticleer and the Fox contains much metaphorical language. The teacher should explain the formula for comparing two unlike things, and have the children listen for such comparisons that they especially like. There is a tremendous number of them in the story. Notice how many occur just in the passage describing Chanticleer. There are many more, including "He looked like a lion as he roamed up and down on his toes; he barely set foot to the earth", etc.

SUGGESTED PROCEDURES:

Literature Presentation

I. "The Musicians of Bremen"

A. Write the title of the story on the board so that the children may be familiar with it. Mention that Bremen is the town where the animals want to go to live. They never reach Bremen town, however, and this story tells why.

B. After introducing the story, the teacher should be able to dramatize it sufficiently. The suspense idea, coupled with the characterizations of the animals, should make it most enjoyable for the children. The story should be read in its entirety. While reading the story, the teacher should note the places in the story that cause any type of reaction from the children. She should note any comments worthy of discussion after the story is finished.

C. Discussion

1. The children may wish to have the whole story, or parts of it, read again to them. They may wish to tell the story in their own words and certainly to tell their reaction to certain parts. To bring out the motif patterns the children's discussion should include ideas suggested by these questions:

   a. Why did each of the animals leave home?
   b. Where did they decide to spend the night?
   c. What made the animals very curious, so curious that they left their sleeping places to investigate?
   d. What was inside the den?
   e. How did the animals get the house for themselves?
   f. Why did the robber come back?
   g. How did each animal frighten him this time?
   h. Was the story the bandit told his friends really what he thought he saw? Did he make it up to shield his cowardice?
2. The children should be able to furnish the parallel incidents since they are part of the sequential order. The isolation theme can be brought out through the fact that the animals no longer had anyone to count on to care for them; they were now on their own.
3. The children also may decide how each of these animals might act if he were human. Personifying the animals may need to be developed to some extent by the teacher. The children also enjoy placing themselves in the roles of the characters and would perhaps like to tell which animal they would prefer to be.
4. To check on the interpretation of the story, the teacher may retell the story orally, leaving out or mixing up some of the basic concepts. The children then can correct and clarify the story.

II. Chanticleer and the Fox

A. Preparation is needed for this story because it may be quite different in its style and vocabulary from what the children have been reading. The children should know that this story takes place a long time ago (indicate the farm house, style of clothing, etc.). It has a good deal of detail and description. The style of writing warrants some discussion, and perhaps the teacher would wish that the children listen carefully for "things said differently from the way we would say them."

B. The teacher should be familiar with the story so that she can show the illustrations during the appropriate pauses in the story. The teacher should be listening to the comments made by the children during and after the story and note their reactions. After the story has been read, the children may wish to look again at the illustrations, re-read parts, and review the story sequence.

C. Discussion

1. To develop the motif pattern in the minds of the children, it may be necessary to ask relevant questions concerning the motifs. They might follow along these lines:

    a. What was Chanticleer's home like? Was it peaceful and secure until the fox came along?
    b. What did Pertelote tell Chanticleer about his dream?
    c. What words might describe the fox?
    d. How did the fox lure Chanticleer to him?
    e. What foolish thing did Chanticleer do to allow his capture?
    f. How did Chanticleer trick the fox into letting him go?
    g. What did the rooster learn from his experience? What did the fox learn?
    h. What did Chanticleer mean when he said, "He who closes his eyes when he should watch, God let him never prosper"?
    i. What did the fox mean when he said, "God bring misfortune to him who is so careless about his self-control as to prattle when he should hold his peace"?

    If the children can discuss some of these topics without the use of questions, of course the questions may be omitted.

2. Discuss the pride of Chanticleer when the fox flattered him and his shame when he was caught--another important element of this story.

Composition Activities

I. As a group exercise in oral composition, the teacher might select elements of a story sequence, mix the elements up, and ask the students to straighten them out into the proper order. For example, for "The Musicians of Bremen":

- a. The donkey set out for the town of Bremen.
- b. They settled down for the night in the woods.
- c. The donkey met a hound and took him along.
- d. A light was shining in the woods.
- e. The donkey and the hound met a cat and took him along.
- f. The donkey, hound, and cat met a cock and invited him to come too.
- g. The animals saw some robbers and frightened them away.
- h. The animals scared the one robber, and he ran as fast as he could back to his friends.
- i. The robbers sent one of their men back to the house to see what had frightened them.
- j. The animals never left the house again.

II. In third grade, the children should be able to write delightful stories of their own. The teacher might suggest that they write a story similar to Chanticleer and the Fox but substitute other animals. For example, a mouse could take the place of Chanticleer and the cat could replace the fox. They should discuss first the basic pattern of the Chanticleer story, the happy home, how he is lured away by the fox, how he tricks the fox into letting him loose, and how Chanticleer returns home much the wiser.

III. The teacher can help to develop the children's skill at parallel writing by creating a bulletin board or a picture to be placed on the library table. The caption might then be the beginning of the story, and the children can create their own ending that would relate to the ending of "The Musicians of Bremen." For example, the teacher can put on the bulletin board a large black and white pig. Then on a piece of oaktag she could write the beginning of the story: "One day a fat spotted pig named Snooky overheard the farmer say to his wife, 'I'll sell our pig tomorrow. He eats too much and we need the money he will bring at market!' When the pig heard this, he wanted to run away, but he was too frightened to go alone so he--" The children may suggest solutions to the story and then create one themselves.

Language Explorations

I. Vocabulary

A. Since the stories for this unit, especially Chanticleer and the Fox, provide students with ample opportunity to learn expressions somewhat foreign to their previous experience, they may wish to keep a dictionary (either as a group or individually) in which new words can be identified by meaning used in a sentence, and perhaps illustrated with a picture.

B. Both of these stories employ the device of the fable in setting a wise beast against a foolish beast. Children could perform some vocabulary exercises that might later help them with the rather difficult process of objectifying abstractions. They could make up a repertory of words and phrases descriptive of their own conceptions of wise or foolish behavior or characteristics:

A wise person____________________.
A foolish person___________________.

or

The dog was foolish because ____________________.
The cat was wise because ____________________.

or (with metaphors)

As wise as ____________________.
As foolish as __________________.

The children may use words descriptive of various animals in the fables, words descriptive of the characterization of animals.

Chanticleer was happy, proud, vain, and careless.

Let the children tell what other words or phrases they could use in place of the underlined ones in the following sentence:

She was polite, discreet, debonair, and companionable.

II. History of Language

Chanticleer and the Fox and "The Musicians of Bremen" both contain quite a number of expressions that have since passed out of general usage in modern English. (See the remarks under "Style" in the Background Information section of this packet.) Many of the children might like to investigate some of these expressions rather thoroughly and even attempt to give their own writing some flavor of an "old time" dialect by using some of the expressions accurately in their own compositions. Students could be told that the "language" which came just before ours was Middle English. Ours is Modern English.

Most of the "old time" expressions which they discover will be Middle English or Early Modern English expressions.

III. Phonology

A. Encourage the children to make up rhymes containing riddles. The teacher may open the game with a riddle like one of the following:

I rhyme with boy.
You play with me.
What am I? (toy)

I rhyme with now.
A dog says this.
What am I? (bow-wow)

I rhyme with saw.
A donkey says this.
What is it? (hee-haw)

I rhyme with moo.
A rooster says this.
What is it?
(Cock-a-doodle-doo)

When the children are accustomed to the game, the child who answers correctly may make up and ask the next riddle.

B. Have the students perform some brief exercises with sentences from the stories to indicate the effect of variations in stress patterns. They may discover that some variation in stress patterns gives language some of its pleasing, life-like rhythm; they will almost certainly discover that a variation in a stress pattern frequently can change the intended meaning of a sentence quite drastically. Say the following sentences and discuss with the children the differences in meaning and effect. Continue with sentences that the children discover.

Tell me the truth.
Tell *me* the truth.
Tell me the *truth*.

Come *down* and I shall tell you what I meant.
Come down and I shall *tell* you what I meant.
Come down and I shall tell you what I *meant*.

IV. Syntax

From one of the stories a few sentences which have been mixed up may be written on the board. The children could then unscramble the sentences.

Example:

rooster good a was Chanticleer
wicked he was by caught the fox

Later have pupils select sentences from their own compositions and experiment with various word combinations. Some experimentation with sentence expansion (use of words, phrases, or clauses to express time, description, detail, or place) might be helpful at this time.

Extended Activities

I. With a little adaptation by the teacher, the following singing play may be used with this unit:

Frank Luther, "The Raggletown Singers," Singing and Rhyming (Boston: Ginn and Company, 1959).

II. Dramatization: "The Musicians of Bremen"

This fable can be dramatized easily, making a fine play for another grade or perhaps the parents to see. Headpieces and tails for each animal (ears for the donkey, hound and cat, a comb for the cock) would be simple costumes. Hats on or kerchiefs around the bandits' heads would identify them. An arrangement of chairs or a long strip of brown wrapping paper wrapped around four corner chairs would represent the house in the woods. However, the story can also be dramatized effectively without props.

POETRY:

Elizabeth Coatsworth, "The Complete Hen"

Golden Treasury of Poetry

(Dame Partlet in Chanticleer and the Fox is rather remarkably characterized, considering the nature and the brevity of the story. Some of the children--especially those who know something about "real" chickens--might enjoy comparing Dame Partlet's independent spirit to that of the hen portrayed in this brief poem.)

Robert Southey, "The Battle of Blenheim"

Golden Treasury of Poetry

(Third grade students who show some facility in handling the satiric implications of the stories for this unit might enjoy the transparent satire of this somewhat shopworn old poem. It too contains something of the foolishness of misguided power and cruelty and something of the wisdom of the simple and honest.)

Katherine Tynan, "Chanticleer" Time for Poetry

(This brief poem captures something of the pride of Chanticleer as he "summons back the light" by crowing in the morning. At least on the surface it contains none of the censure of pride implicit in Chaucer's tale.)

BIBLIOGRAPHY:

Maude Lindsay, "Little Dog and Big Dog," _Told Under the Magic Umbrella_ (New York: The Macmillan Company, 1939).

"Home in the Wild Woods," _More Friends and Neighbors_ (Chicago: Scott, Foresman and Company, 1956).

"The Donkey and His Band," _It Happened One Day_ (Evanston, Illinois: Row, Peterson and Company, 1953).

The teacher can find any number of parallel selections in collections of Grimm's fairy tales and Aesop's fables.

Unit 31: Other Lands and People:

THE RED BALLOON

OTHER LANDS AND PEOPLE: THE RED BALLOON

CORE TEXT:

Albert Lamorisse, The Red Balloon (Garden City, New York: Doubleday & Company, Inc., 1956).

ALTERNATE TEXT:

Natalie Savage Carlson, Carnival in Paris (New York: Harper & Row, Publishers, 1962).

GENERAL INTRODUCTION:

This delightful story of a lonely little French boy who finds companionship with a red balloon is the third in a series of units in the elementary program concerning children from other lands. These units seek to affirm the characteristics children everywhere have in common while they teach something of the valuable and distinctive characteristics of other cultures. Especially important to this story are the pictures accompanying the text, since the story has the rather unusual history of being a motion picture first and then a book. The major objectives of this unit are (1) to present to the children an enjoyable story of children of another land; (2) to illustrate the fact that children of other lands have problems, experiences, thoughts, and feelings similar to those that American children have; and (3) to help children develop an appreciation of and interest in other cultures.

In its setting, the story for this unit is related to other stories in the elementary program with settings in France--the fourth grade unit on A Brother for the Orphelines and the third grade "fanciful tales" unit on the "Madeline" stories. It is perhaps more "organically" related to those stories which concentrate on the presentation of a child's imaginative view of the world as different from the stifling adult world of daylight reality, especially those stories which begin in the real world and move to the fanciful world: And to Think That I Saw It on Mulberry Street (second grade unit), Charlotte's Web (fourth grade unit), and Alice's Adventures in Wonderland (sixth grade unit). Pascal, like Chibi the Crow Boy (second grade unit), suffers from isolation and the unthinking cruelty of his peer group; consequently, this story too deals seriously with the common emotional problems of the actual human world and builds toward such secondary units as the tenth grade unit, Sin and Loneliness. Pascal's escape from the sorrow and frustration of actual life lies (as it does with so many children) in the magical world of the imagination as the balloons take him on a journey around the world.

BACKGROUND INFORMATION FOR THE TEACHER:

Origin

The Red Balloon originated as an excellent French movie, Le Ballon Rouge, written and directed by Albert Lamorisse. The movie is truly a story told in pictures, understandable to any person, particularly children, even to those who understand no French at all. Dialogue plays no significant part in the movie itself. The movie has won many awards; it has appeared in the United States repeatedly, and has even been shown on nation-wide television twice. The photographs, which form such an important part of the book, are from the original movie; they are especially striking in the full color of the original movie. Since this unit intends to enhance the children's understanding and appreciation of other lands and people, they may be especially interested in knowing that the book, with its distinctive printing of the text and its excellent reproduction of the photographs, was actually printed in Germany.

Genre

The Red Balloon is more like the modern fanciful tales included in the series of elementary units on the fanciful tale than like any other kind of stories in the curriculum. It combines the common plot pattern of the old folk tales with a child's view of the world. The adult world is seen as one of stifling rules and regulations, a world of all busy-ness, bustle, conformity, with no time for love, friendship, and fun. The reader's sympathy is always with the longings of Pascal, frequently in conflict with the austerity and the stern sensible adult world. The streetcar conductor, Pascal's mother, the principal, and the church guard have no patience with tardiness and the nonsense of balloons that follow people around. As is so often the case in children's literature, simple workmen and the very old are the allies of children; Pascal can trust the janitor at the school to take care of his balloon and he can persuade the old men to allow him to carry the balloon under their umbrellas to protect it from the rain. This story, like many other fanciful stories, starts out in the world of stark reality; but it soon begins to operate in a world that is not hampered by the necessity of sticking to the possible. Just as "all captive balloons" revolt at the end of the story, Pascal's escape with an imaginary friend symbolizes his revolt against cruel reality and his escape from the frustration and loneliness of his isolation.

Motif

The plot of the story builds upon the common motif of the escape from a harsh home, the journey into isolation, the confrontation with a monster, and the miraculous creation of a new and happier existence. There is no evidence that Pascal is treated cruelly in his own home, but he is at sea in the harsh world of reality that offers him no love and companionship, a world filled only with rules and regulations that are out of tune with his desires. First of all he must face the "monsters," or problems, that his friendship with the balloon causes him to face: his mother's displeasure, the conductor's refusal to let Pascal ride on the bus, the stern threat of punishment from the principal of the school, the difficulty caused by the balloon in church. Finally, Pascal is faced with real physical danger in the person of the gang of boys. Bound to the balloon by the ties of friendship, Pascal is prepared to sacrifice his own safety for the sake of the balloon. The balloon , also exhibiting the loyalty of a true friend, sacrifices itself for Pascal and loses its "life" in the process. Pascal's journey around the world constitutes a completely satisfactory conclusion from a child's point of view.

Theme

This story, which children will understand easily, speaks most directly of the love, understanding, and courage that are necessary to create a firm friendship. The balloon characterizes to Pascal all of the qualities that a friend (or parent) should have; the adults and the gang of boys characterize all that is fearful and hurtful to him. Although the forces of good (the beautiful balloons) suffer loss, they escape the shackles of reality and achieve the final victory. Those teachers who may be concerned that such a story teaches children to retreat from their real problems by escaping to a dream world should remember that, for the child, to move from the world of reality to the world of dreams and daydreams is an easy matter. Furthermore, literature that represents that movement frequently contains a meaningful commentary on the real world in terms that the child can easily understand.

SUGGESTED PROCEDURES:

Literature Presentation

I. Since the story was originally a movie and has been shown on television several times, some children may be familiar with the story. If so, they might like to give the other children a brief idea of what it is about, without revealing the whole story. Ask the children to listen carefully and look closely at the pictures as you read the story to see if they can discover where the story takes place.

II. As you read the story aloud to the children, remember that the photographs in the text are particularly important, so be sure that the children are seated so they can see the pictures as well as possible. Allow the children ample time to enjoy the pictures as you read.

III. Discussion

A. What things made you know that this is not an American story? (differences of architecture in pictures, Pascal's name, school bag, using public bus to go to school, janitor sweeping the yard, horses in the streets, only boys in school, male teacher, sidewalk art exhibit, short pants on boys, church guard, peculiar spellings on signs and buildings, narrow streets and alleys, and boys' haircuts)

B. As the children discuss the differences between elements in the story and the same facets of American life, do not forget to emphasize the similarities between the people in the story and corresponding people in American society. Such units as these may help to build in the children a tolerance for other people as they recognize that children are the same throughout the world in the things they like and dislike, the things they fear, the things they desire, etc.

C. Where did the story take place? (Locate on map or globe)

D. How did Pascal feel about his balloon and why?

E. How did the balloon feel about Pascal and why?

Composition Activities

I. The actions of the balloon itself in this story are quite interesting to children. They might like to attempt stories themselves using the balloon as a main character. Some of the children might like to write adventure stories with the balloon as hero.

II. In order to explain the actions of a balloon, some of the children might like to imagine a little elf inside the baloon. They could tell about some experiences a little elf might have in a balloon. (The teacher should exercise some care here that she does not confuse the children into thinking that the balloon in the core text actually had a little elf inside.)

III. The children might attempt stories using some other toy as a character in the story. They could construct similar adventures, with themeselves as heroes saving or being saved by the toys from dangerous situations. (If the children have already constructed similar stories in connection with the unit on Winnie-the-Pooh, they might just re-examine, reread, or even rewrite some of their own stories. Or, if Winnie-the-Pooh comes later in the year, some of the stories the children write now might become good introductions to that unit.)

Language Explorations

I. Morphology

Take examples of inflected verbs ending with -ed from the story. Put them on the board. Discuss the words with the suffixes as to (1) how they are alike, and (2) the meaning of -ed:

A. tied to a street lamp
B. climbed up the lamppost
C. Pascal was very worried
D. he was not punished
E. and Pascal asked him
F. opened the window
G. Pascal's balloon stayed outside
H. the two of them looked at each other.

Some students might be interested in finding other examples in the book.

II. Diction

Ask the children to pronounce together phrases like the following, noticing the repetition of similar sounds:

Pascal's school
strangest sight in the street

Discuss the effect of repetitions of sounds with the children and see if they can make similar phrases.

Extended Activities

I. Have the children dramatize situations from the story in which the balloon causes trouble for Pascal. Let a child take the part of the balloon.

II. The children might like to draw their own pictures of the adventures of the red balloon or to illustrate the stories that they write themselves.

POETRY:

Robert Louis Stevenson, "My Shadow" *Time for Poetry*
(This poem, a standard children's poem, expresses a joyful companionship with an imaginary playmate similar to that of Pascal and his red balloon. This poem could easily serve as the stimulus for a composition assignment--Part III under *Composition* above--using a shadow rather than a toy as the subject of a story.)

Ivy O. Eastwick, "Timothy Boon" *Time for Poetry*
(This brief little poem tells of a flight with a balloon much like Pascal's although the tone of the poem is much more trivial and nonsensical.)

THE BALLOON MAN
by
Rose Fyleman

He always comes on market days,
And holds balloons--a lovely bunch--
And in the market square he stays,
And never seems to think of lunch.

They're red and purple, blue and green,
And when it is a sunny day
Tho' carts and people get between
You see them shining far away,

And some are big and some are small,
All tied together with a string,
And if there is a wind at all
They tug and tug like anything.

Some day perhaps he'll let them go
And we shall see them sailing high,
And stand and watch them from below--
They *would* look pretty in the sky!

--from *Fairies and Chimneys*, by Rose Fyleman. Copyright 1918, 1920 by George H. Doran Company. Reprinted by permission of Doubleday & Company, Inc.

(This poem will be interesting to the children as one explanation of where all the "captive balloons" come from. The last two stanzas will be especially interesting to the children in connection with the story--the third stanza suggests the tugging motion characteristic of balloons that is conveyed so well in the core text and the fourth stanza serves as commentary on the beautiful photographs which furnish the climax to the story.)

Unit 32: Historical Fiction:

THE COURAGE OF SARAH NOBLE

HISTORICAL FICTION:
THE COURAGE OF SARAH NOBLE

CORE TEXT:

Alice Dalgliesh, The Courage of Sarah Noble (New York: Charles Scribner's Sons, 1954).

ALTERNATE TEXT:

Miriam E. Mason, Susannah, the Pioneer Cow (New York: The Macmillan Co., 1941). The story of an Indiana pioneer who finally accepts pioneerhood after several adventures in the wilderness.

GENERAL INTRODUCTION:

The selection for this unit, The Courage of Sarah Noble, presents the story of an eight-year-old girl who accompanies her father when he builds the first house of New Milford, Connecticut. Sarah continually reminds herself, "Keep up your courage, Sarah Noble," to keep the wilderness, the strange night noises, the Indians, and the separation from her family from frightening her. To cook for her father, Sarah must have courage. The story of Sarah gives the reader an insight into the courage and faith of the pioneers who, sometimes with the friendliness of the Indians and sometimes without, led the way westward during the settlement of America.

Sarah Noble was a real girl, from Westfield, Massachusetts, who did accompany her father and did stay with the Indians. But just how the events came about varies from one version of the story to another. Sarah did marry later and did teach in what was probably the first school in New Milford. But the story of Sarah Noble is not a story that tells itself. Alice Dalgliesh arranges the story and adds details, giving it the greatest probability and dramatic intensity.

The objectives of this unit are (1) to show the students something of the earliest pioneering spirit in New England; (2) more specifically to describe what a young girl's reactions were to the isolation of the wilderness; (3) to show how courage and faith can maintain an individual when coupled with friendliness; and (4) to maintain the student's acquaintance with historical fiction as an interpretive picture of history.

This unit is closely related to the other units in the curriculum on historical fiction. The elementary units on Caroline and Her Kettle

Named Maud, Little House on the Prairie, and Children of the Covered Wagon, as well as Willa in biography, deal with themes and settings quite similar. In connection with the pioneer theme the Grade 8 unit, The Heritage of the Frontier, would be of interest, and with the general theme of Sarah's isolation, the Grade 10 unit, Sin and Loneliness. In connection with the genre, the Grade 8 unit, The Historical Novel Hero: Johnny Tremain and Tale of Two Cities, should offer further suggestions for analysis and presentation.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Alice Dalgliesh, born in the West Indies and educated in England, was trained as a kindergarten teacher in America. Afterwards she was a children's book editor for Scribner's. She has written a number of children's books, many about early America.

Genre

While historical fiction is thoroughly established today as a respectable literary form (through the works of Robert Graves, Thomas B. Costain, Kenneth Roberts, etc.), there is some danger when it is used as a teaching tool in schools. The primary end of historical fiction must be to entertain. The author who writes to show how life was in medieval France or Renaissance Italy or 18th century Connecticut before giving thought to amusing his reader is treading on dangerous ground. It is important to point out this distinction since we will go on to distinguish historical fiction as a kind of fiction that seeks to reconstruct the life and thought of some age or period of time other than our own. All of the usual components of the novel--the setting, the plot, the characterization--are set in the past, though the author has the choice of inventing just as much or as little as he wants. Real personages, actual events and places are frequently introduced into the historical novel along with the fictional variables. (Sarah and her father were actual persons, for instance.)

It is just this historical background, rather than the fictional aspect, which imposes certain limitations on the novelist, which establishes his excellence. The story must be historically accurate and authentic in enough details so that what is fictional is believable and digestible. If the author does his job well, the reader will feel that he is reliving the past, that the people and places are as real to him as contemporary people and places. It is vital that the author capture the spirit of the age, a feeling for the time he is writing about. If the author captures this quality, he has some more freedom to alter particulars. A reading of Sir Walter Scott's works will reveal people and events which were not contemporary, but the author has always captured his reader by then, and no matter. A criterion which is relevant to any kind of fiction is the presentation of some central topical theme around which the work revolves--but then this theme is always a part of the problem which animates the characters and events of the novel. Sometimes the novelist in his zeal to recapture the physical past might overlook this quality, with the result that his work would be lacking in interest; but The Courage of Sarah Noble is in no danger here.

A novel may be written as an historical novel or it may become historical. The author may choose his subject from the past (as in the case of Ivanhoe) or he may choose it from the present, and then time will make it past (as, The Grapes of Wrath, The Caine Mutiny, For Whom the Bell Tolls). Yet there comes a time when even the latter is indistinguishable from the work consciously written with the historical past. The Courage of Sarah Noble is clearly constructed with an historical place and time and even historical personages, though the characterization of Sarah would fit any time and any place, given the circumstances.

Character

The historical novel may have many variations from the contemporary scene, but the least likely area for any radical differences is in the characterization. Places and events will be different, but people tend to remain constant. A little girl in 1960 and a little girl in 1707 will behave pretty much alike. Only when the customs of two societies are drastically different might people seem to behave differently, but that is not an historical difference.

In the historical novel directed at children the characterization is almost always one that would fit a present-day child. The hero or heroine is usually a boy or a girl who might be involved in some historically important event or who might go through some experience which is personally significant. Sarah's experience with her father is significant for her, but not in the sense of adjustment to her world. Sarah's story represents the courageous response to a challenge that the young girl is capable of. When she first sees the Indian children, she is not oblivious to danger; but she does the right thing, and in so doing enhances her own daily life. Symbolic of Sarah's courage is the cloak which Sarah's mother fastens for her just before she leaves home. At the Robinson's home the cloak is equated with Sarah's feeling of security, and the cloak goes off and on. Finally, at the end of the story, Sarah's struggle with herself in the wilderness subsides into security: she has courage within herself, and no longer needs the symbol.

Structure

The basic structure of The Courage of Sarah Noble is fairly clear: the journey from a secure home to isolation, though with some suggestion of the confrontation with the hostile enemy. But Sarah is not completely isolated. She makes the journey with her father and spends most of her time with him. It is when she is alone, however, that she is surrounded by the Indian children, who turn up friendly when she keeps her courage up. Thus the confrontation is a fortunate one, even though the title of the chapter is fearfully headed "Indians!" Sarah's cloak, mentioned above, symbolizes protection, a protection necessary until Sarah is in the security of her own home with her mother.

The story gets its interest both from the motif of the journey to isolation and from the historical aspect. Sarah is more than an isolated Sleeping Beauty; she is a real person who contributed to our heritage. The actual historical figures in the story are few. There is the Noble family and there are the few Indians, and Sarah is left with the Indians; but if the story is to be interesting as well as historical, there must be some qualities which go beyond the few facts and Alice Dalgliesh provides those.

Style

The book is written in the third person, but the point of view is mostly limited to Sarah's. We know Sarah's world mainly through Sarah. We never know what Tall John thinks about Sarah or much how her father feels about leaving her with Tall John except through some little conversation. The reader can sense the historical setting from the vocabulary("musket," "wolf," "wilderness"), but unless he has read the "Author's Note," the setting is not clearly distinguished. Of course the illustrations establish the historical perspective with the clothing. Were the story overly conscious of its history, the identification with Sarah would no doubt be more difficult. Instead the story has a general application--the journey and the isolation become the reader's own.

Theme

The theme of The Courage of Sarah Noble is somewhat like that of They Were Strong and Good, as the note from Samuel Orcutt (after the Author's Note) suggests. What Robert Lawson says of his ancestors is true of Sarah, a figure who becomes universalized into "our ancestor":

> None of them were great or famous, but they were strong and good. They worked hard and had many children. They all helped to make the United States the great nation that it now is.

> Let us be proud of them and guard well the heritage they have left us.

Lawson is not just waving an empty flag. One of the greatest values of teaching local historical fiction is the sense of the rich heritage that is preserved by presenting the stories of real people and revealing the qualities they had and used to create and protect our society.

SUGGESTED PROCEDURES:

Literature Presentation

I. In preparation for reading this book, ask the children if they had any ancestors who were pioneers or were among the first to move into an area where no people had lived before. Do they know about any people who were such pioneers? Do not read or mention the Author's Note until the book is read, but let the students know that Sarah was a real girl.

II. The story is divided into eleven chapters. Probably it should be read in two units: chapters 1-5 and 6-11. The break would then be where Sarah is wondering what effect she had on the Indian children, wondering if they would come back.

III. Discussion

A. Session I

1. Why does Sarah have trouble sleeping? What noise worries her the most? What kind of cooking can't Sarah do for her father?
2. How are sticks of pine used instead of candles? Why do Lemuel, Robert, and Mary Robinson frighten Sarah? What does she do to keep from being frightened?
3. Who is to help Sarah's father build the house? How does Sarah "hold her courage a little more firmly"?
4. Where did the men from Milford get their new land? How do the noises heard in the cave differ from those heard during the night before staying at the Robinson's?
5. What does Sarah do to keep her days full when her father is away building the house? How does Sarah know the Indians will like her story? How do Sarah's clothes make her feel secure?

B. Session II

1. Why does Sarah stop reading to the Indians? What does

she do later with them? What do the Indians show Sarah? How will Sarah manage at Tall John's house if she doesn't speak his language?

2. Why does Tall John never use two words where one will do? Is Sarah afraid to live with the Indians? Would she rather go with her father?
3. How is Sarah's first day with Tall John different for her?
4. Why is this chapter called "Night of Fear"? How many nights of fear has Sarah had? How do the three nights of fear differ?
5. Is Sarah glad to leave Tall John's to come back home? Is she sorry she hadn't gone with her father? Why hasn't Sarah outgrown Arabella?
6. How is Sarah's home different from the Robinson's? What does Sarah want to be when she grows up? How is the last night of the book different from some of her other nights? How are the cloak and Sarah's courage tied together?
7. Describe Sarah, emphasizing her courage and how it was kept up.
8. Why does the author write from Sarah's point of view and how does it differ from the point of view of an adult?

Composition Activities

I. Have the students write a few lines for a diary that Sarah Noble might have kept during her journey and during the time that her father was away. See if they could develop rather slowly through the diary a change in Sarah's attitudes toward her surroundings and toward the Indians.

II. Using the few statements that they have written down in their "diaries," the students might be able to write or to tell orally some brief descriptions. They might first attempt to describe the trees as they looked to Sarah after her family had come and they were all together in their new home.

III. Using the same few statements from the "diary," the students might then wish to write or to tell orally descriptions of the Indians as they appeared to Sarah or at least to her imagination before she stayed with Tall John and after. Some of the students might like to present their different versions to the class to see if the class members could distinguish between the two.

IV. In either oral or written compositions, have the children attempt to put themselves in Sarah's position and describe their feelings in the following situations:

- A. When she heard the wild animals in the forest
- B. Her first meeting with the Indian children
- C. Watching her father ride away while she remained with the Indians
- D. Approaching her new home after seeing her mother in the doorway

Language Explorations

I. Nature of Language

The children will have heard of "sign language" before, and they will probably be especially interested in the methods Sarah used to communicate with the Indians. They might be surprised to realize how many gestures they understand now, and how many gestures that they could use and have other people understand them.

Examples: Finger in beckoning motion--"Come here."
Finger on lips--"Keep quiet."
Thumb pointed down from closed fist--"No good."

Ask the children to think of other gestures that they understand. See if they can determine which of them might be understood by other people without the mediation of language.

Some of the children might be encouraged to discuss the nature of even spoken language as a kind of "sign language," recognizing the similarity that exists because a spoken language simply uses sounds rather than gestures to represent meaning. A written language uses letters as signs for similar meanings. The notion that all languages are made up of symbols (gestures, sounds, letters, etc.) that stand for meaning is an extremely abstract notion, however, for third grade children, so the teacher should be careful not to force the children into a discussion that they can neither understand nor profit from.

II. Phonology (Intonation)

See if the children can convey variants in meaning and emotion simply by variations in intonation patterns while repeating the key phrase from the core text, "Keep up your courage, Sarah Noble." Ask them to repeat the sentence:

- A. as her mother might have said it to her just before Sarah and her father left. (firmly, encouragingly)

B. as Sarah might have said it to herself at various stages of her journey. (fearfully, but with some bravado at times)
C. as Lemuel might have said it to her. (mockingly)
D. as Sarah might have said it to herself when her father leaves her with Tall John. (haltingly, as through tears)
E. as Sarah might have said it to herself when her family is settled in the new home. (triumphantly)

III. Vocabulary

Have the children attempt to determine the meanings of the following terms, perhaps better known in pioneer times:

Johnny cake
fetch
mortar and pestle
much
wailing
outlandish

IV. Diction

Have the children examine carefully the one long paragraph on page twelve (beginning, "Sarah caught a fold of the cloak"):

A. Why are the words "caught," "fearful," "comfortable," and "crowding" used?
B. Why is the word "trees" repeated so often?

Other paragraphs in the story could be chosen for a careful discussion of the diction involved and the effectiveness of the diction.

Extended Activities

Draw pictures or make models of Sarah's different sleeping places in the story: (1) the night in the wilderness, (2) at the Robinson's, (3) in the cave, (4) with Tall John's family, and (5) with her family in their new house.

POETRY:

Bayard Taylor, "A Night With a Wolf"
The Golden Treasury of Poetry

(This poem, unrealistic as it may seem with its statement "that beast and man were brother," may help dramatize the relationship between fear and courage that is so successfully conveyed in the core text. To be courageous is not to be without fear, but to be able to control oneself and to act in spite of the fear that is so powerful.)

Thomas Hood, "I Remember, I Remember"
The Golden Treasury of Poetry

(One of the reasons that Sarah Noble had to try so hard to "keep up her courage" is that she was leaving the home she had known so well. This poem of reminiscence might be compared to the memories and visions that Sarah had of her old home when her father was gone.)

Arthur Guiterman, "The Pioneer" Time for Poetry

(This little song expresses the satisfaction of the pioneer in his own achievements, both for his own sake and for the sake of an unremembering posterity. As the children read of Sarah Noble, they will undoubtedly think of the thousands of courageous children who are not remembered in books.)

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Miriam E. Mason, Becky and Her Brave Cat, Bluegrass (New York: The Macmillan Company, 1960).

Clyde Robert Bulla, Indian Hill (New York: The Thomas Y. Crowell Company, 1963).

________________, John Billington, Friend of Squanto (New York: The Thomas Y. Crowell Company, 1956).

Unit 33: Biography:

CHRISTOPHER COLUMBUS AND HIS BROTHERS

BIOGRAPHY:
CHRISTOPHER COLUMBUS AND HIS BROTHERS

CORE TEXT:

Amy Hogeboom, Christopher Columbus and His Brothers (New York: Lothrop, Lee and Shepard Company, Inc., 1951).

ALTERNATE TEXT:

Alice Dalgliesh, The Columbus Story (New York: Charles Scribner's Sons, 1955).

GENERAL INTRODUCTION:

The selection for this unit, Christopher Columbus and His Brothers, presents the biography of the man who might be called the father of the Americas, although the picture of Columbus is an unheroic one in the sense that the childhood and young manhood of Columbus receive about the same emphasis as does the mature voyager. Adding to this image are the final three voyages, which vary from mixed success to outright tragedy. Yet because we see the action from the point of view of Columbus, the anticipation of the discovery (which every reader knows about) keeps interest high. The reader must ask himself what it is that will make the boy woolgatherer-fisherman into the great mariner. After the first voyage is completed, the reader's foreknowledge of events shrinks: "Columbus made more than one voyage?" Thus the story has the double value of taking a figure already familiar to the student and then adding a wealth of unsuspected material. The result is a picture of the man whose greatness is taken for granted, yet whose actual life is warmly human.

The objectives of this unit are (1) to present to the children an accurate, interesting story of the discoverer of the New World; (2) to present the qualities of a man who endured great hardships, both physical and mental, to achieve his ideal, both before the first voyage and after; (3) to emphasize the possibilities ensuing from strong family ties; and (4) to give the children a pleasurable acquaintance with literary biography, in an extended form, demanding a longer interest span.

This unit is closely related to the other units in the curriculum on biography and, because of its particular subject, it leads directly to the elementary and secondary units dealing with the American past, even those of the frontier; for Columbus is shown with a kind of pioneering spirit. It also relates to the eighth grade unit on the Odyssey and the ninth grade unit, The Leader and the Group. And because it is a sea story, it is very close to the first grade unit on Little Tim and the Brave Sea Captain. It leads directly to the fourth and sixth grade "biography" units, Leif the Lucky and Cartier Sails the St. Lawrence. The children may enjoy contrasting the different stories.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

Biography is perhaps the most accessible form of non-fiction that elementary school children encounter, and it is becoming increasingly popular among writers and readers of children's books. In this unit, the story fits the genre ideally since biography is the story of a person's life.

There is a great deal that can be said regarding the criteria of excellence for the particular genre of biography. It is not enough to maintain the reader's interest: the author must at the same time keep faith with historical detail. And when the audience is further limited to elementary school children the matter is complicated further. Certain details will be omitted, either as sordid or unnecessarily distressful [sex, death, extreme physical privation, etc.] or as unnecessarily complicated and involved [complex wheeling and dealing in the socio-political atmosphere of a fifteenth century monarchy]. Yet though the documentation may be slight and the detail selective, it is still necessary that the biography not be inaccurate or misleading in what is presented. On the other hand, writers of juvenile biography frequently take liberty with conversation and thought as well as with elaboration of minor incident. These aspects of biographical reconstruction, when handled well, are to be welcomed. The presence of illustrations is one more aspect of this last concern.

When a biography is very detailed, the students have an opportunity to observe the marshalling of such detail as to create a composite picture of what a man is and what he does, a process very close to the construction of a coherent hypothesis. The older the child, the more he will appreciate and be critical of the freedoms the biographer takes with his subject.

Character

Since a biography usually seeks to tell the life story of an individual, character is perhaps the most important single element in a biography. Biographers are progressively growing away from the nineteenth century concept of biography as an idol-worshipping, didactic tale, so that recent biographies are more likely to present not only a man's virtues and strengths, but also his faults and weaknesses. The overwhelming concern of the author should always be to present his subject as accurately and as near to what he really was as is possible. It is just one more tribute to the artistry of James Boswell that in spite of its uninhibited didacticism Boswell's _Life of Dr. Samuel Johnson_ remains the greatest biography ever written. Even though Boswell's purpose was in part a moral one, he conceived of biography as a history that should reveal _every_ side of its subject completely and accurately so as to exhibit what a man ought and ought not to do with his life.

One does not find this revelation of the "inner man" the primary concern in biographies for children. Children judge a man not so much by what he _is_ as by what he _does_. They do not judge him by his motives, by his psychological actions or reactions, not even by his private virtues and vices; they judge a man by his actions, and only by the vices and virtues that he exhibits in his physical actions. Consequently, biographies for children reveal a man by telling what happened to him. Consider how the author's statement that "Columbus refused to be freed" is improved by the addition of the quote, "The Queen has commanded these chains put upon me and I will wear them until she herself orders them struck off." The author selects those items which reveal the outstanding characteristics of his hero (if he is a responsible author, he performs his task of selection scrupulously). As a result, children's biographies do not represent the "whole man," the fully rounded character, as much as do the more scholarly biographies. Thus the character of Columbus is established by his actions (instead of saying "Columbus was industrious" the author shows him hurrying for a quick turn at the looms after his first voyage to the eastern Mediterranean), and the children make the judgment easily.

Structure

One cannot usually distinguish definite structural "motifs" or patterns in the body of literature identified as "biography" since the story of a man's life is pretty much determined by the life of the man. Nearly all biographies are told in a straight chronological narrative pattern. A true artist in the biography must achieve his dramatic and thematic effects more through the process of selection than through the process of arrangement. A biography usually contains the dramatic quality of development over a period of time. There is, however, in _Christopher Columbus and His Brothers_ a definite pattern in the attraction of the sea and its mysteries, which takes Columbus from the first night of fishing with his father, through mapmaking, and finally across the Atlantic. Even here, though, the evolution is a chronological one, and this concern with chronology or time is unusual in children's literature, which usually operates within a context of "no time." Thus one of the values of teaching biography to children at a fairly early age is the development of the historical sense of time.

Style

In order to achieve a dramatic effect, most authors of biographies for children will introduce dialogue. The dialogue is for the most part invented by the author; he cannot know the actual words used by his hero, except in rare instances where the speech is actually recorded (and little of Columbus' speech can have been so recorded). This problem leads one to make a distinction between "fictionalized biography" and "biographical fiction." When an author invents dialogue and puts thoughts into the heads of his characters in order to make a story "live," he may or may not have some actual documentary evidence to form the basis for what he invents. If the facts of a biography can be largely documented and liberties have been taken only with such matters as specific dialogue, the story is "fictionalized biography." If the facts concerning the life of the historical character can only be documented in general and the story itself is largely a creation of the author, the story is "biographical fiction." Christopher Columbus and His Brothers fits the class of "fictionalized biography," which is much the preferable of the two. The essential drama of biography lies in the life of the hero; and when the author uses scholarly research as the basis for his conscientious retelling in a dramatic style, he can create a story that contributes measurably to children's literature.

Theme

A skillful biographer will not present a story simply as a chronological list of details; he will usually discover that a theme emerges from the details that make up the life of a man and use that theme as a unifying element in the book. We have already suggested this theme in Christopher Columbus and His Brothers, the theme of the call of the sea. This for Columbus is inextricably mixed with the desire for discovery, particularly through the exploration of the western ocean. By intimating these qualities in the boyhood of Columbus, and then suggesting them more strongly in his later youth, the author shows Columbus constantly motivated as it were by a single purpose, which in the years of frustration at the Portuguese and Spanish courts persists against great obstacles.

SUGGESTED PROCEDURES:

Literature Presentation

I. Be very familiar with the book before you begin to teach it. The story is quite involved, and it would not be difficult to interchange facts concerning separate voyages, or even to introduce material (perhaps mythic--the famous "egg" episode, for example) not in the book.

II. The book is, of course, much too long to be read at one sitting. The following list of discussion topics suggests a possible division of the book into parts for presentation. Another suggestion is either to summarize the early parts of the book for the children or have certain children read the early portions of the book and report to the class. Although such a procedure would omit the interesting portions concerning Columbus' boyhood, the part of the story that interests most children begins on about page 63.

A. Pages 11-32: Columbus up to the age of 15. The background of the Columbus family: the father, whose "dreaming" is largely accountable for his lack of success as a weaver, and the brother Bartholomew taking their father's boat, loaded with cloth, to trade along the coast--the first time we see the combination of enterprise and voyage.

B. Pages 33-62: From his "maiden" voyage to his marriage to Felipa and his departure from Lisbon for Madeira. The first phase of Columbus' life at sea: the short trip with Bartholomew to trade along the coast; the voyage to the eastern Mediterranean, where Columbus hears wondrous tales of the mysterious lands to the east; then the voyage intending for England on which Columbus is shipwrecked just off Lisbon. Columbus meets his future wife. (If it is necessary to break this section into two readings, it would be convenient and logical to break between the early voyages and the following chapters with Columbus as a mapmaker in Lisbon.) In this section Columbus is a realistic man of business, but a man who guards his dream for penetrating the unknown, though he has not yet conceived the idea of sailing west for China and India. Columbus is seen to combine the "dreaming" of his father with his own hard work and ingenuity.

C. Pages 63-98: Columbus' departure for Madeira; his contact with the western ocean; the maps of Felipa's father for the voyage across the Atlantic. We see his frustration at the court of King John in Portugal, the shift to the court of Ferdinand and Isabella. And finally after years of waiting Columbus is outfitted with the three small ships, though again not without great frustration. In this section we see the quality of endurance, of faith to his great idea, that Columbus possessed. We see the combination of qualities--all essential--that make the man Columbus, the visionary explorer.

D. Pages 99-130: The first voyage and preparations for the second. Besides the well-known story of the first voyage, Amy Hogeboom presents two young boys, who joined the crew as gromets: Pedro and Luis (Pedro being Columbus' cabin boy). We might note here the attention paid to youth throughout the book: Columbus' own youth and his early companionship with Bartholomew and Diego; his cabin boys Luis and Pedro; and his two sons Diego and Ferdinand, of whom the latter accompanied Columbus on the third voyage and kept a journal for that voyage.

E. Pages 131-152: The second voyage and preparations for the third. The difficulties in Hispaniola appear to result from lack of leadership and in particular from the treachery of Hojeda. The theme of treachery throughout the book (Martin Pinzon, King John, Bobadilla) is countered by the closeness of the three Columbus brothers, by Columbus' dealings with Isabella, and by Mendez, who effects Columbus' rescue from Jamaica. There is a big "if" to the second voyage: had Bartholomew been able to join his two brothers, the divisions at Hispaniola might have been avoided, and also perhaps much of the later tragedy of Columbus' life.

F. Pages 153-164: The third voyage and preparations for the fourth. The discovery of South America and the problems of administration in the New World, due to lack of faith in Columbus and to lack of communication between the old world and the new. Columbus and his brothers return to Spain in chains. The great moral integrity and adherence to ideals of Columbus. (The author tells of the hardships of Columbus, but through action and not through commentary such as, "Columbus was most miserable." The aspects of union rather than of disunion receive greater emphasis--see page 163.)

G. Pages 165-185: The fourth voyage. Cooperation keeps this voyage from being a disaster. Young Ferdinand, Bartholomew and Mendez accompany Columbus. Injustice (Columbus is forbidden to land at San Domingo; his fear of a storm is ridiculed) is balanced by the loss of Bobadilla's fleet in the very storm predicted by Columbus. Upon returning to Spain, Columbus learns of the death of Isabella.

H. Pages 185-188: Columbus' final years. With family and friend

Mendez in Seville. The book ends with the word "sunshine" and not with the death agonies of Columbus. Neither the Chronology (page 7) nor the book itself refers to the death of Columbus. (The designation of these last few pages as a separate reading provides an opportunity for summarizing the entire book.)

III. Discussion should follow each of the reading sessions. The students will enjoy discussing not only what has happened but what they might expect to happen next.

A. 1st Session

1. Where did Columbus live first as a boy? What kind of a shop did his father have?
2. Why hadn't Columbus ever been fishing with his father at night?
3. How did Columbus manage to keep the boys from jumping out of the window of the shop when his father was away? How did Columbus' father have his sons help him with his work?
4. Why would the merchants have said that Columbus was just like his father? Why does he say (p. 30), "From now on if I start anything I intend to finish it"?
5. Why would Columbus' father want his sons to go trading? What sort of things would they get in exchange for their wool?

B. 2nd Session

1. Would you say that Columbus and Bartholomew have a successful voyage trading along the coast?
2. Why does Columbus decide to go off to sea? How does his first major voyage help his family with money right off?
3. Why did Columbus study Latin and Italian? Why did he have to study Italian? Didn't he already know it from school?
4. Who as Ptolemy, where was he from, and when did he live?
5. What was Columbus looking for on his voyage along the eastern Mediterranean? Why couldn't the camel drivers help him?
6. Why doesn't the author know whether Columbus sailed as a mate or a captain on the voyage heading for England? What is a "privateer"? Is a privateer anything like a pirate?
7. Who was Prince Henry the Navigator, and what sort of exploration did he encourage?
8. Where do mapmakers get their information? Who uses the maps?

9. Why does Columbus want to learn Castilian? What does he get from Marco Polo's book?

C. 3rd Session

1. Where is the Island of Madeira? Where are the Azores?
2. Why does Columbus want an introduction at court from his brother-in-law?
3. Were the objections of King John's advisors well taken? Why was King John trying to stall Columbus? How did King John try to get along without Columbus? Why would he have sent another captain other than Columbus on the voyage? Why did he fail?
4. Why couldn't Columbus try to get Italy interested in his plans? Who would he have gone to in Italy if that were possible? When did Italy become a country instead of a number of smaller city-states?
5. Why did Columbus leave young Diego with the monks?
6. Are Ferdinand and Isabella much different from King John in the way they handled Columbus and his idea?
7. Why does Columbus have to wait for the war with the Moors to end? Who were the Moors?

D. 4th Session

1. Where are the Canary Islands? Why does he sail there?
2. Why do the young boys sing "Rise, rise, rise"?
3. What does Columbus use to keep on course? How different is his compass from a modern compass? How did Columbus measure distance? With a speedometer and a mileage gauge?
4. Why are birds, a rough-hewn board, a branch of fresh leaves, and bright red berries all good signs for Columbus?
5. Who was the first to spy land? What was the royal banner for?
6. Where did Columbus think he had landed? Was he looking for America? Where was it he landed?
7. What did Columbus plan to do on the second voyage that he didn't do on the first?

E. 5th Session

1. Why did Bartholomew miss the voyage? What was he doing in France?
2. What happened to the people who had been left in the New World on the first voyage?
3. Why doesn't Hojeda cooperate with the others? What does he stand to gain by being on his own?

4. How did Bartholomew know where to sail to find Columbus ?
5. Why does Isabella forbid Columbus to sell Indians for slaves ? Why are the natives called "Indians" ?

F. 6th Session
1. Why were the different kinds of colonists taken along on the third voyage ?
2. Where is the Orinoco River ? Is it as long as the Mississippi ? Did Columbus ever touch the continents of North or South America before the third voyage ? Do you think Columbus will ever get to North America ?
3. Why does Columbus have to give up his plan for getting pearls ?
4. Why did the King send Bobadilla to be the new Governor ?
5. How long did the voyages take across the Atlantic ? Are they much shorter today ?

G. 7th Session
1. Why does Columbus take Ferdinand instead of Diego on his fourth voyage ? What is a page ? What is the crow's nest ?
2. Why was Columbus forbidden to stop at San Domingo ?
3. What kind of storm struck Columbus outside San Domingo ?
4. What does Mendez do with the barber's kit ?
5. Where is Jamaica ? Why does Columbus forbid the men to leave the ship ?
6. How are Columbus and his men saved ? How long was Mendez gone ? Do you think Columbus had given up hope of ever seeing Mendez again ?

H. 8th Session
1. Who was Amerigo Vespucci ? Why did he make false claims ? Where do we get the name "America" ?
2. Was Columbus a good sailor ? a good navigator ? a good leader ? a good father ?
3. Was Columbus happy to be back home after the fourth voyage ? Why wasn't he the same after hearing of Queen Isabella's death ?

Composition Activities

I. As an exercise in oral composition and the expression of a sympathetic reaction to literature, ask the children to recall Columbus' eagerness to go with the men on a night fishing expedition when he was a small boy. See if the children can recall something that they wanted to do very much when they were smaller and then were allowed to do. Did they feel more grown up when they were allowed to do what they wanted ? How did they feel ?

II. After reading the chapter "The Fleet Is Made Ready," discuss with the children what the onlookers, the common people of Spain, saw and what they probably thought about the expedition. Suggest to the children that they pretend to have been looking on during the preparations, and ask them to report, either orally or in writing, what they saw and how they felt about the expedition of the adventurers.

III. Have the children pretend that they were among the crew of the ships crossing the unknown sea. Have them tell about some of the things that happened to them or about some of the things they thought about during the voyage. Since the book is especially good at revealing the emotions of the voyagers through displaying the actions of the leaders and the crew, the children might enjoy extending the experience to a similar, modern experience. They might imagine themselves on a space voyage to an unexplored planet. Ask them to consider if their thoughts, actions, and feelings during such a voyage might be in any way similar to those of Columbus and his men during the voyage across the western sea.

IV. If the children work on the preceding composition exercise, they might begin by compiling a logbook of their journey. This exercise could be useful practice in compiling notes for a written composition, such as that suggested in Part III above, or it could be an activity interesting in itself. The writing of a logbook could be an excellent creative outlet, for the children would have to coin new words to describe strange new creatures or phenomena that they might meet on their journey. (For more suggestions to the teacher concerning the writing of student logbooks, see the sixth grade unit on Cartier Sails the St. Lawrence.) This exercise would be especially useful in training children to make generalizations only upon the basis of specific information, those bits of fact they can record in their logbooks.

Language Explorations

I. Syntax

A. Put a number of simple sentences from the story on the chalk board or on a chart. Help the children to discover the pattern of the sentences and make other sentences like them.

Examples:

1. Columbus discovered America.
2. Columbus promised meekly.
3. She whispered softly.
4. Christopher and Bartholomew watched hungrily.

5. Columbus started immediately.
6. Bartholomew was disappointed.
7. There was a bad storm.
8. Jamaica is a pretty island.

B. Choose a number of the most appropriate sentences from the preceding exercise and have the children experiment with ways of expanding the sentences into more interesting ones.

II. Diction

A. Ask the children to think of as many words as they can to describe Columbus in each of these instances.

1. Columbus when he started on his first job at sea. (Examples: happy, proud, delighted, successful, etc.)
2. Columbus after he'd been rescued by the Portuguese following the attack by French privateers.
3. Columbus after his first visit to the King of Spain and his court.

B. Copy on the chalk board the one complete paragraph from page 180, which begins, "If they had to be shipwrecked . . . ." Select the words which make the paragraph most interesting. Then take the paragraph from page 181 ("While they waited, Ferdinand spent . . . . ") and ask what words would make that paragraph more interesting.

III. History of the Language

Discuss with the children the meanings of the following words. Let the children look up as many of the words as they can in a good dictionary and help them discover the history of the words and help them attempt to determine the manner in which the words entered the English language:

Signor, Dios Volente (God willing), loom, apprentice, dais, gromet, cheesemonger, doublet, whippersnapper, woolgathering, privateer.

What the boys and girls discover may then be related to the broad outlines of our language's history.

Extended Activities

I. Put a map on the bulletin board and place pins with colored heads on important places as they are mentioned. Narrow colored ribbons might be extended from the pins to objects of interest beneath the board--such as pictures, paper sculpture boats, clay birds, palm trees, etc.

II. There are many scenes in the story that would lend themselves readily to dramatization, especially to the dramatization of a script prepared by the students. One interesting contrast could be made by dramatizing the pageant which saw Columbus off on his second voyage (pp. 131-132).

POETRY:

Joaquin Miller, "Columbus" Time for Poetry
(This poem is a highly romanticized version of Columbus' resolution of the crisis he had during the voyage across the western sea, but it is nevertheless striking in conveying a notion of the vision and courage that Columbus had to have to accomplish his dream in spite of frustration and opposition.)

A. A. Milne "The First Chair:
(This poem is a kind of child's travelogue of romantic and far-away places. It appears in Milne's volume of verse, When We Were Very Young, which has been published separately and also in The World of Christopher Robin [New York: E. P. Dutton and Company, Inc., 1958]).

From Hugh Lofting, The Story of Dr. Dolittle.
(The chapter "The Great Journey," itself useful in conjunction with this unit, also contains a very readable poem [London, 1961, pp. 63-71].)

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Ingri and Edgar Parin D'Aulaire, Columbus (New York: Doubleday and Company, Inc., 1955).

________________________________, Pocahontas (New York: Doubleday and Company, Inc., 1946).

The D'Aulaires' books are brilliantly illustrated and quite easy reading for third graders.